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ARCHAEOLOGICAL DISCUSSIONS¹

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PERIODICALS

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GENERAL AND MISCELLANEOUS

Altars with Subterranean Chambers. — In *Jh. Oesterr. Arch.* I. VI, 1903, pp. 123-186 (40 figs.), F. STUDNICZKA discusses a class of monuments which he explains as altars, having a small door in one side communicating with a chamber by means of which the blood was offered to the spirits of the lower world. Such was the basis of the statue of Apollo at Amyclae, which covered the grave of Hyacinthus. A similar arrangement is found over a grave at Sidyma, Lycia. Other representations are found on a vase in Leipsic, and on coins and reliefs. Of the monuments *in situ* the most important is the so-called Grave of Romulus in the Forum. This is studied at great length, and the conclusion reached, that while the archaic inscription may belong in the sixth century, the grave with the two lions, between which seems to have been an opening for the blood-offerings, cannot be dated very far from 300 B.C. A similar altar with a door seems to have occupied a place before the Greek temple in Pompeii, where is now a Roman structure. It is clearly a combination of grave and shrine, and occupies the place of the great altar. Finally, the Thasian reliefs of Apollo and the Nymphs, and Hermes and the Charites, are explained as having formed the front and back of a similar altar. The slabs with Hermes, Hecate, and the Charites were on either side of a door in the front, while the other slab, with its false door, formed the rear. It is probable that the Thasian reliefs of Dionysus and the Thyiades, and Heracles as archer, known chiefly from the sketches of Christidis, belonged to a similar altar.

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Professor JAMES C. EGBERT, JR., Professor ELMER T. MERRILL, Dr. GEORGE N. OLCOTT, Professor JAMES M. PATON, and the Editors, especially Professor MARQUAND. In Professor FOWLER's absence, these departments are conducted by Professor PATON.

No attempt is made to include in the present number of the JOURNAL material published after January 1, 1904.

For an explanation of the abbreviations, see pp. 135, 136.

Primitive European Pottery.—At the February (1903) meeting of the German Anthropological Society, H. SCHMIDT, speaking of the prehistoric pottery found at Tordos, in Transylvania, distinguished two groups, of quite different decorative systems: one, the horizontal-vertical, derived from neck and breast ornament, which he has called the Old European system; the other, the neolithic band system. Both use rectilinear patterns, but the latter is a free system, because independent of the form of the vessel; the former, limited, since its significance depends on the division between rim, neck, and shoulder. Some so-called band pottery, as that of southwestern Germany and of Troy, is really allied to the horizontal-vertical; and here belong, also, the pottery of the recently found necropolis near Smyrna, and the Aegean pottery in the pre-Mycenaean, Mycenaean, and Dipylon styles. Tattooing and body-painting are the origin of certain patterns of the band technique. (*Arch. Anz.* 1903, pp. 156-157.)

A Sun Image from Denmark.—The little group of a bronze horse dragging a disk inlaid with gold, recently found at Trundholm, Zealand (see *Am. J. Arch.* VII, 1903, p. 101), is described by W. R. PRIOR in *Reliq.* IX, 1903, pp. 267-268 (pl.; fig.). It evidently belongs to the early bronze age, is of purely Scandinavian origin, and furnishes clear proof of the worship of the solar disk during this period in the North. The group is 1 foot $1\frac{1}{2}$ inches long, and 8 inches high. The horse weighs 2640 grams; the disk, 1550 grams.

The Cahokia Mounds.—In *Rec. Past*, II, 1903, pp. 215-222 (10 figs.), H. M. BAUM describes briefly the Great Cahokia Mound and other smaller mounds on Cahokia Creek, near East St. Louis, and considers some special features of the Mound Builders' work.

Mexican Fire-gods.—*Mith. Anth. Ges.* XXXIII, 1903, pp. 129-233 (98 figs.), contains a discussion by K. T. PREUSS of the fire-gods in the Mexican religion. The author has collected all the pictures and statements bearing on these divinities, believing that an understanding of their nature is essential for an investigation of the nature of this religion. He does not attempt to reduce his conclusions to a systematic presentation of the Mexican religious beliefs. There is little to show the influence of a volcanic country. It seems rather that the weapons of the gods, especially fire and water, are closely connected with human sins and their punishment. Sin leads to death and a descent to the subterranean kingdom of the fire-god. Fire and water are also used in symbolical form to express the sins themselves. Such a system seems to imply a belief in fire and water as elements penetrating the earth and the whole cosmos.

A Peruvian Vase.—In *Reliq.* IX, 1903, pp. 269-272 (2 figs.), is published a curious triple pot from Peru, with a decoration showing three human figures. It came from the collection of Sir Spencer St. John, at one time British Minister to Peru, and the article contains a long note by the late owner describing the discovery of these vases in the early graves. It is suggested that the three figures represent a Trinity of some sort.

EGYPT

The Use of Iron in Egypt.—*Biblia*, XVI, 1903, pp. 235-238, contains an article from *Man* by H. R. HALL on the early use of iron in Egypt. Petrie has discovered a piece of worked iron in sixth-dynasty deposits. In

1837 wrought iron was found in the Great Pyramid, and in 1882 Maspero found iron in a fifth-dynasty pyramid. Montelius's proposition that the use of iron was unknown to the Egyptians till about 1500 B.C. is thus shown to be incorrect, though it seems hard to explain its use there some two thousand years before it reached Europe.

Egyptian Inscriptions at Sinai.—In *R. Arch.* II, 1903, pp. 1–10, R. WEILL begins a discussion of the Egyptian inscriptions of the Sinaitic peninsula. These are found at Wady Magharah and Sarbout-el-Khadim, and have attracted much attention, but have never been completely published. This article gives an account of the results of the examination of the note-books of E. H. Palmer, who was one of the English expedition of 1868, and of the recovery of the squeezes made by Holland and others, which were deposited at the British Museum, but later forgotten. These contain about four hundred inscriptions, and form a nearly complete collection. Among them are some fine monuments of the Thinite period.

These monuments form the subject of a second article, *id.*, *ibid.* pp. 230–239 (5 figs.). The most important contains the Horus name, Mersekha, who is usually identified with King Samsou-Semempses of the first dynasty. In 1894 a relief with the name of Noutirkha-Zosiri of the third dynasty was found in the same region. The evidence leads to the conclusion that at that early day the kings of Abydos possessed Lower Egypt and substantially the dominion of their Memphite successors. Discoveries in Lower Egypt are cited in support of this view.

A Bronze Statuette.—In *Mon. Mém. Acad. Insc.* IX, 1903, pp. 123–133 (pl.), G. BÉNÉDITE discusses a small bronze image of a kneeling Libyan warrior, with head bent back, now in the Louvre. It is held to have formed part of a group representing the slaughter of a captive by a king,—a scene common on the larger monuments. It is part of a religious ceremony, and it seems likely that other religious duties of the king were shown in similar small groups.

The "Peoples of the Sea."—In *Ann. Brit. S. Ath.* VIII, 1903, pp. 157–189 (15 figs.), H. R. HALL discusses the early relations between Egypt and Greece, with special reference to the identity of the Ha-nebu and Keftiu. The former was originally Haâu and meant the "Fenmen" of the Delta, but under the eighteenth dynasty meant the Northerners, or peoples of the Great Green Sea, except the natives of Syria and Palestine. These peoples, however, seemed to the Egyptians to come from the islands of the west or northwest, and their definite name under the eighteenth dynasty is Keftiu, a name used under the Ptolemies to denote Phoenicia. In its earlier meaning it denoted Crete, but also, more vaguely, the other Mycenaean lands behind it, including southwestern Asia Minor and perhaps Cyprus. The "Peoples of the Sea" take the place of the Keftiu after the eighteenth dynasty, and we now find the names of individual tribes, given to piracy and raids upon the Delta. These names are analyzed and shown to belong in most cases to tribes living in Asia Minor or Crete, who must have been within the circuit of Mycenaean influence. The Keftiu seem to belong to the peaceful civilization of Minoan Crete, the later tribes to a period when continental Greece was supreme and the earlier civilization was passing away.

Arsinoë.—In *Sitzb. Wien. Akad. phil.-hist. cl.* CXLV, 1902, Abhandlung IV, C. WESSELY collects the information about Arsinoë from the numerous

papyri. He first discusses the street Ἀπολλωνίου Παρεμβολή, giving lists of the houses, residents, taxes, and slaves. Then follow, with brief comments, lists of the streets, public buildings, temples, cloisters, churches, trades, and banks.

The Temple of Augustus at Philae. — A description of this ruin, now covered by the waters of the great Nile reservoir, as it existed when excavated in 1895-96, with a list of all the stones belonging or possibly belonging to it, is given by L. BORCHARDT in *Jb. Arch. I.* XVIII, 1903, pp. 73-90 (3 pls.; 23 figs.). It was a tetrastyle prostyle with prodomos, and the cella was probably lighted from above. A broad flight of steps connects the temple with a large fore-court, which reaches to the city gate and had an altar or statue in the middle. The temple was dedicated, according to the inscription, in 11-12 B.C., and as the trilingual inscription of C. Gallus, the first Roman prefect of Egypt, was built into the foundations, it must have been begun after the death of Gallus in 26 B.C. The materials are Nubian sandstone, granite, diorite, and other stones of the country. Remains of painting are certain. The architectural forms are simple, with a leaning toward Egyptian models. The clamps and stonemasons' marks, as well as the rough attempts to repair the damage done by a severe earthquake, are worthy of notice.

Graeco-Roman Bronzes in the Museum at Cairo. — The household articles in this collection have a marked resemblance in form and decoration to the Boscoreale treasure, and show a predominance of plant forms which is Egyptian in origin, *i.e.* Alexandrine. A kind of small altar with horns at the corners, unknown in Egypt before Hellenistic times, was probably introduced from Syria. The kettle-cart, for ritual use, is very ancient. The inseting of glass for the eyes is a peculiarly Egyptian usage. The bronze articles of Coptic times continue the same types, with the occasional addition of Christian symbols. There are but few good statuettes. The gods and goddesses are generally of late work and strongly Egyptian in character. There is a strong tendency to caricature, especially of pigmies. One of the best figures is a deformed beggar, such as was doubtless often seen on the streets of Alexandria. This "impressionist" style, so modern in its effect, is the natural outgrowth of the Egyptian way of emphasizing the leading traits of any subject, omitting details. To this is also due the striking success in animal portraiture and the wonderful representations of the time of Amenophis IV, realistic in contrast to Attic idealism. A mingling of the two streams produced the *κoinή* of Hellenistic art. To this blended type belong some herm-figures in this collection, a beardless Dionysus, and a Roman Lar, with wide skirts and extended arms, like a ballet dancer. (F. W. VON BISSING, *Arch. Anz.* 1903, pp. 145-151; 5 figs.)

Alexandrian Hexameter Fragments. — Some fragments of papyrus acquired in Cairo in 1900 are found to contain, on the verso of late second-century accounts, portions of a Greek hexameter poem, possibly an epithalamium or an epyllion if not a regular epic. The composition may be of the second century B.C., being late enough to mention Arsinoë, daughter of Ptolemy I, and certainly earlier than Nonnus. The copy is apparently meant for private use, and it presents some very unusual spellings, especially in doubling consonants, such as *σστ, σσθ, κκτ, ππτ, πφθ, κγμ*, which have their nearest analogy in inscriptions. There are no accents, breathings, or

other marks except an occasional punctuation. (E. J. GOODSPEED, *J.H.S.* 1903, pp. 237-247; pl.)

A Loan on Mortgage.—In *Atene e Roma*, VI, 1903, coll. 333-338, G. VITELLI publishes with a commentary a papyrus from Hermopolis (Ashmunên) containing a contract relating to a loan of 500 drachmas for five months at 12 per cent per annum. The security is the extension of a mortgage given to secure two previous loans. The document is dated between January 26 and February 24, 103 A.D.

Notes on a Latin Papyrus.—In *R. Arch.* II, 1903, pp. 257-261, SEYMOUR DE RICCI contributes some notes on a Latin legal papyrus from Egypt, published by Grenfell and Hunt in *Amherst Papyri*, II, No. 27. He supplies the fragmentary date *Const[ant. et Max.] cœ consul.*, i.e. 294 A.D., though it would be possible to fill the gap in either 300 or 302 A.D. In line 10 there is no mention of Caracalla as *Aurelio Severo*, but rather of an Aurelius Severus Alexander, to whom a constitution of 286 A.D. is addressed.

BABYLONIA

Discoveries at Babylon.—*Rec. Past*, II, 1903, pp. 273-285 (7 figs.), continues the condensed translation of the reports of the German excavations at Babylon. (See *Am. J. Arch.* VII, 1903, p. 455.) This report describes the excavations till September 28, 1900, some Canephorî from Babylonia, the paving stones of Aiburschabu in Babylon, and gives F. Delitzsch's account of the processional street of the god Marduk and the lion frieze with which it was decorated. *Ibid.* pp. 323-331 (8 figs.) contains an account of Esagila, the Babylonian Pantheon, by F. Delitzsch. The article traces the history of this "House of Heaven and Earth" from its establishment in the second half of the third millennium B.C. to its fall in the time of Xerxes.

SYRIA AND PALESTINE

Architecture in Northern Syria.—Of the publications of the American archaeological expedition to Syria in 1899-1900 (see *Am. J. Arch.* IV, 1900, pp. 415-440), the first volume to appear treats of the architecture and allied arts. The buildings of the region are so numerous that, while all public and religious buildings have been described and illustrated by plans and photographs, only a few typical houses and tombs have been included. The arrangement is first by locality—Northern Central Syria, the Djebel il-Hass and Djebel Shbêt, and the Djebel Haurân—and then by centuries, sculpture and painting being separated from architecture. Noteworthy throughout is the independence of Roman influence, and it is suggested that the architecture of Northern Central Syria is at first a reflex of the Hellenistic architecture of Antioch, and then reproduces the movements along new lines, for it is not properly decay, which characterized the first six centuries of our era. The fact that for a period of six hundred years there are dated buildings representing every decade but ten, simplifies the study of chronological development. (H. C. BUTLER, *Architecture and Other Arts*. Part II of the Publications of an American Archaeological Expedition to Syria in 1899-1900. New York, 1903, The Century Company. xxvi, 433 pp.; 397 photographs; 148 plans. 4to. \$20.)

The Bilingual Inscription from Deir el-Qala'a.—In *R. Arch.* II, 1903, pp. 225-229, CLERMONT-GANNEAU adds some notes to the bilingual inscrip-

tion from the temple of Ba'al-Marqod at Deir el-Qal'ā. (See *Am. J. Arch.* VIII, 1904, p. 98.) He points out that the dedicator, Ἀνχαρηνός, has a purely Roman name, and that Χαγκούριος should probably be read χαλκουργός. He accepts part of Ronzevalle's discussion of the goddess Sima, and regards it as certain that in the Syrian Pantheon there existed a pair of divinities, Simios and Sima.

An Egyptian Highway. — In *Mith. D. Pal.* V. 1903, pp. 4-10 (plan), G. SCHUMACHER discusses the highways from the plain of Sharon to the plain of Jezreel. Four roads are described: three, which are certainly not ancient, briefly; the fourth, which abounds in traces of its use in ancient times, in great detail. No other road of that region shows such favorable grades from the coast to the plain of Jezreel; no other is so much travelled now; and no other is so well supplied with water. It seems certain that it is the old Egyptian military road.

A Relief from Emesa. — *C. R. Acad. Insc.* 1903, pp. 276-283 (2 figs.), contains a summary by the Marquis De Vogüé of a paper by Father RONZEVALLE in discussion of a relief from Emesa. (See *Am. J. Arch.* VII, 1903, p. 234.) The inscription is now read to contain the names of Bel, Iarhibol, Aglibol, and Semiramis. Aglibol has disappeared from the relief. Iarhibol is claimed to be a solar god, and identified with the figure on the relief wearing the costume of a Roman officer. Bel is here identified with Zeus Ceraunius, and the figure with the inscription Ἀθηνᾶ is Semiramis. As this name is due to a restoration, De Vogüé demurs to this statement. He also objects to the theory that the Palmyrean alphabet is really Syrian.

Eusebius' Account of Palestine. — In *Z. D. Pal.* V. XXVI, 1903, pp. 97-141, 145-188 (map), P. THOMSEN discusses at length the account of Palestine in the Onomasticon of Eusebius. The first part considers the date and plan of the work, the tradition of the text and the means of correcting it, emendations, including the correction of many single names, and the sources and value of the work. The second part examines the information about Palestine, divided into the statements about the physical characteristics, the deserts, water and flora, the political divisions, localities and garrisons, the population, heathen, Jews, Samaritans, and Christians, and the system of roads. The latter division is treated in detail. The conclusion is reached that the work is of great value and generally accurate, but that a critical edition of the text is much needed.

A Visit to Palestine in 1602. — In *Z. D. Pal.* V. XXVI, 1903, pp. 41-92, F. MÜHLAU publishes from a manuscript in his possession, the diary of a journey from Holland through Germany and Italy to the Holy Land and Egypt, which was taken between March 28, 1602, and June 15, 1603, by one Martinus Seusenius. Though living in Holland, he was a native of Germany, and his language, which is East Frisian, contains a large mixture of High German expressions. He seems to have been a Roman Catholic of good education, but was certainly not a priest. His book contains five maps, which are carefully described but not republished.

Jupiter Heliopolitanus. — In *R. Arch.* II, 1903, pp. 91-95 (fig.), R. DUS-SAUD continues his 'Notes on Syrian Mythology' (see *Am. J. Arch.* VII, 1903, p. 457) with a discussion of a lost copy of the statue of Jupiter Heliopolitanus, known only through its publication by Cavalleriis in 1570 (see Reinach, *Repertoire de la statuaire*, II, 322, 1). It seems to have been a

good copy, though the arms are certainly restored, and is especially interesting from the long cuirass covered with symbolic ornaments. These are discussed in some detail.

In *C. R. Acad. Insc.* 1903, pp. 384-385 (fig.), CLERMONT-GANNEAU supplements a previous article (*Am. J. Arch.* VII, 1903, p. 365) by publishing a fragment of a stone statuette from Sarba, which is a copy of the idol at Baalbek. He also adds some notes on the Löytved bronze of Jupiter Heliopolitanus.

Rock Sculptures at Nahr-el-Kelb. — In *Rec. Past*, II, 1903, pp. 195-207 (5 figs.), Mrs. GHOSN-EL-HOWIE describes, with illustrations, the rock-carvings and inscriptions at Nahr-el-Kelb (Dog River), near Beyrout. These are Assyrian, Egyptian, and Roman, and seem to have all been previously published.

ASIA MINOR

The Battle-field of Issus. — At the May (1903) meeting of the Berlin Archaeological Society, Mr. JANKE gave the results of his study of the battle-field of Issus and its neighborhood, identifying most of the positions mentioned for both Persians and Macedonians. The passes through the mountains had an important influence on events. The site of Issus itself is still unknown. (*Arch. Anz.* 1903, pp. 116-118.)

The Sarcophagus of Sidamara. — In *Mon. Mém. Acad. Insc.* IX, 1903, pp. 189-228 (3 pls.; 8 figs.), T. REINACH publishes a full description of the sarcophagus of Sidamara, or Ambar Arassi (see *Am. J. Arch.* VII, 1903, p. 367), and a discussion of its place in the history of art. It belongs to a well-marked group first described by Strzygowski (*Orient oder Rom*, p. 40 sqq.), who knew six examples — a number now increased to twelve, with probably more unnoticed in museums. The decorated surface is divided into a series of niches by columns with spiral flutings, and the human figures are placed in front of or between these niches. The agreement between the different members of the group is described in detail, and finally the questions of date and origin are discussed. It is generally agreed that the great body of the examples belong to the second quarter of the third century after Christ, though the earliest is perhaps of the age of the Antonines, and the latest — a fragment of a Christian sarcophagus — may be of the end of the third century, though it has been placed in the fourth, or even the fifth. Four were found in Italy, two in Greece, two in Bithynia or Constantinople, four in the interior of Asia Minor. An examination of details seems to show that the type has arisen in Italy, and is a reaction against the reliefs of the purely Roman sarcophagus in the direction of the Greek architectural conception; but this reaction finds expression in Roman modes, the niches for statues in the façades of temples, and the old Etruscan cover in the form of a bed. The art in the details is eclectic, cosmopolitan, and in the architecture degenerate and mechanical.

GREECE

ARCHITECTURE

The House of Odysseus. — Still another discussion of the Homeric house, with special reference to the slaying of the suitors (*Od.* XXII, 126-177), adds the palace of Cnossus and the houses at Phylakopi, Melos,

to Mycenae and Tiryns as material for comparison. The conclusion is drawn that there was a passage, *λαύρη*, along one side of the hall, which opened into the hall itself by a door in the middle of the side, *ὀρσοθύρη*, and into the prodomos by another, *ὁδὸς ἐς λαύρην, στόμα λαύρης*. At this last door Eumaeus was stationed, not far from Odysseus, who stood on the great threshold of the main door leading from prodomos to megaron. The armory led off the passage at its further end, and could be reached by both parties. (G. DICKENS, *J.H.S.* XXIII, 1903, pp. 325-334; 5 figs.)

The Tholos and the Aphrodite of Epidauros.—In *Röm. Mitth.* XVII, 1903, pp. 336-337, M. FRÄNKEL defends his somewhat late dating of the Tholos of Epidauros (*C. I. Pel.* I, 1485), on the ground of the difference of handwriting in the great inscription, and declares the date of Pausias is too indeterminate to be of use in this question. *Ibid.* pp. 337-341, F. HAUSER replies to this defence, supporting his theory that the Tholos is the work of Polycleitus II, and not far from the beginning of the fourth century. The resemblance of the ornamentation to that of the Heraeum and the Mausoleum renders it unnecessary to adopt Dörpfeld's theory of a later execution of the designs of the architect. Personal examination has convinced Hauser that the Aphrodite of Epidauros held a taenia in her hands, and was about to bind it on her head. This confirms his view (see *Am. J. Arch.* VII, 1903, pp. 465-466) that the original was erected in honor of a victory.

SCULPTURE

The Spirit of Greek Sculpture.—Dr. EDMUND VON MACH has published a study of Greek sculpture from the point of view of its spirit and principles. The book is addressed to students of art, but avoids a multitude of details, and aims rather at presenting the lessons which can be drawn from the systematic collection and study of the facts during the last century. The first part develops certain general considerations, such as the relation of Greek sculpture to nature, the artist and his public, the principles and technique of Greek relief sculpture, the use of color, and the conditions of the early art. In the second part the treatment is chronological, beginning with the earliest attempts, but giving most space to the realization of the noblest ideals in the art of the fifth century. (E. VON MACH, *Greek Sculpture: Its Spirit and Principles*. Boston, 1903, Ginn & Co. xviii, 357 pp.; 32 pls.; 127 figs.)

"Mourners" in Early Greek Art.—In *R. Ét. Gr.* XVI, 1903, pp. 299-322 (17 figs.), M. COLLIGNON discusses a number of early examples of mourning women. A series of terra-cottas from Boeotia, representing women with hands raised to the head in the attitude later expressive of sorrow, seems to extend from the seventh to the early fifth century. The Mycenaean figures, with raised arms and rude cylindrical bodies, are probably divinities, and in many of the primitive terra-cottas the gesture has no meaning. Such figures as the bronze statuette in Berlin, where the figure is dressed in the conventional Mycenaean costume, are probably real "mourners." In the period succeeding the Dorian invasion the type is found on the Dipylon vases, and in plastic form on the handle of an Attic loutrophoros with "Oriental" designs. It is significant that the terra-cotta "mourners" come from Boeotia, where the belief in a life in the tomb is shown by the numerous figurines representing scenes from daily life. With the advance of art the "mourners"

come forth from the grave and form part of the monument, as in the figures from Menidi and on the Sidon sarcophagus.

The Eastern Pediment of the Temple of Zeus at Olympia.—The eastern pediment of the temple of Zeus at Olympia, in its calm and lack of dramatic interest, is in marked contrast to other similar groups. This lacking element may be supplied by a new interpretation. The old man who raises his hand to his beard is perhaps a prophet who has warned Oenomaus against his fatal course, and now gives way to grief because his advice is despised. (NAVILLE, *C. R. Acad. Insc.* 1903, pp. 350–356.)

The Statues of Olympian Victors.—Dr. WALTER W. HYDE has published a study of the statues of victors at Olympia as described by Pausanias. Starting from the observation that the statues were not placed at random in the Altis, but that they were grouped according to the time of the victory, the family or state of the victor, or the nature of the contest, he has succeeded in dating many hitherto undated victors, in determining the position of their statues in the Altis, in identifying several inscriptions, and in making several ascriptions of statuary. Among these is the identification of the marble head (*Olympia, Bildwerke*, Taf. liv, 3, 4) with the Philandrides of Lysippus, thus showing that this artist worked in marble. The work contains a list of the statues as described by Pausanias, with a full commentary, a discussion of the order of this description, and a list of the statues arranged in approximate chronological order. (GUALTHERUS HYDE, *De Olympionicarum Statuis a Pausania commemoratis*. Halle, 1903, M. Niemeyer. vi, 80 pp. 8vo. 2 marks.)

The Statues from Cerigotto.—In *J.H.S.* XXIII, 1903, pp. 217–236 (4 figs.), K. T. FROST discusses five of these figures in some detail, and infers from the late and careless work, especially of the bronzes, that the cargo could not possibly be the spoils of a conqueror, but is rather a merchant's stock, made expressly for Roman purchasers. Even the Hellenistic 'Hermes,' though greatly superior to the other pieces, is an inharmonious assemblage of traits taken from various earlier models and combined without any clear artistic ideal. The crouching marble figure is probably one of a pair of astragalizontes.

Statues from Smyrna in the Louvre.—In a letter from Smyrna, November 1, 1680, Galland mentions three marble statues, a Jupiter, a headless draped female statue, and a Pythian Apollo. The latter had already been shipped to France, and it is certain that the others followed. In *R. Ét. Gr.* XVI, 1903, pp. 198–207, É. MICHON identifies these statues. The 'Apollo' is the Lycian Apollo, published by Collignon, *Histoire de la Sculpture grecque*, II, p. 303. The 'Jupiter' is the colossal Zeus of the Hall of the Caryatides in the Louvre. The third statue, restored as Juno, is still at Versailles, where the other statues were at first placed.

The Serapis of Bryaxis.—*R. Arch.* II, 1903, pp. 177–204 (pl.; 7 figs.), contains a careful study by W. AMELUNG of the statue of Serapis in the temple of Alexandria. He first examines carefully the literary evidence as to the origin of the statue, and concludes that there was but one statue in the temple, a Greek work attributed to the Athenian sculptor Bryaxis. He then gives a list of thirty-three statues and busts representing substantially one type of Serapis, excluding the multitude of little statuettes so common in Italy. The result of the examination is a reconstruction of the great cult-

statue. The head shows a marked resemblance to the Zeus Otricoli, which is commonly attributed to the end of the fourth century. Both are the work of an artist of the Attic school who had studied the works of Lysippus, *i.e.* Bryaxis. The un-Hellenic character of Cerberus as represented beside Serapis, combining a lion, dog, and wolf, surrounded by the coils of a serpent, is noted, but for its explanation reference is made to a forthcoming study by Dietrich.

Phradmon. — In *Jh. Oesterr. Arch.* I. VI, 1903, pp. 200–214, H. SWOBODA examines the date assigned to Phradmon by Mahler (*Polyklet und seine Schule*, pp. 101 ff.). He accepts the value of the epigram of Theodoridas (*Anth. Pal.* IX, 743) as sufficient to offset Pliny's date, but insists that this does not refer to events in 356 B.C., and is certainly no earlier than 344 B.C., and possibly belongs to the last years of Philip, or the first of Alexander. Incidentally it is noted that Mahler cannot be right in attributing the Aphrodite and tripod of Polyclitos at Amyclae to the victory at Mantinea (418 B.C.). They can only have been consecrated for the victory at Aegispotami.

The Asclepius of Phyromachus in Pergamum. — In the latest excavations in the Baths of Caracalla at Rome a colossal gilded head of Asclepius was discovered, which was published in the *Not. Scavi* (1901, pp. 248 ff.) by Savignoni, and in the *Röm. Mitth.* (1901, pp. 372 ff., pl. xiv). It now rests in the Museum of the Baths in Rome. In the attempt to reproduce the type of the statue to which the head belonged, Savignoni had referred to two existing statuettes. To this number W. AMELUNG now adds five more (*Röm. Mitth.* XVIII, 1903, pp. 1–16, 4 figs.), and goes on to show that the head in question is surely a copy of the cult-statue of Asclepius by Phyromachus that stood in the temple of the god in the Nikephorion at Pergamum; and further that this Phyromachus was the man referred to in Plin. *N.H.* XXXIV, 84. His date can be more closely assigned than, as formerly, to the reign of Eumenes II by an inscription from Delos (cf. Collignon, *Gesch. d. griech. Plastik*, II, pp. 541 ff.). He was of Athenian origin, and had brought thence his knowledge of the especial type which originated there in the age of Phidias—at the hands of what artist, further studies may possibly reveal.

A Statuette of Aphrodite. — In *R. Arch.* II, 1903, pp. 10–20 (2 pls.; fig.), J. DE MOT publishes the torso of Aphrodite loosing her sandal, in the collection of the Duc d'Arenberg. The statue is well known from casts and descriptions (*F-W.* 1475), but has not hitherto been photographed. The statuette was found near Alexandria early in the last century, and has lost head, both arms, and the left leg below a heavy support on which the thigh rests. This type of Aphrodite was very popular, and to the lists of Furtwängler, Klein, and Reinach are added three new examples, with pictures of a fine bronze in the Numismatic Cabinet at Brussels. Two types are to be distinguished: one, confined to small bronzes, where the goddess balances herself on her right foot with no support of any kind; the other, where the left hand rests on some support, as a vase or herm. It is maintained that the latter is the original. The original statue was probably under life size and made in Asia Minor at the end of the fourth or beginning of the third century B.C., by an artist who was strongly influenced by Lysippus.

The Biadelli Medusa. — At the Burlington Club's exhibition of Greek Art in 1903 there was shown a replica of the Medusa Rondanini, which has

been for over a century in the family of Count Biadelli at Mariana in Corsica. Its earlier history is unknown. It stands next to the Rondanini mask as an example of this type, which is also represented by two heads in the Torlonia collection, and an old cast in Munich. It is not of very good workmanship and does not contribute anything to the question of the date and artist of the original. The traces of a support show that these heads were not to be suspended, but placed upright, and consequently that the eyes looked straight forward and not down. From this point of view the Rondanini head gains greatly in effectiveness. The bronze original was doubtless attached to a wall, but the heavier marble masks were placed on brackets, which the coiled serpents partly decorated like reliefs. (J. SIEVEKING, *R. Arch.* II, 1903, pp. 219-224; pl.; fig.)

The Boy with the Fox-goose.—The marble group of the boy and fox-goose (χεναλώπηξ) described by Herondas, IV, 30 f., is the subject of an investigation by R. HERZOG in *Jh. Oesterr. Arch. I.* VI, 1903, pp. 215-236 (pl.; 12 figs.). After arguing that the works of art described in the first part of the poem are to be sought between the altar and the great door of the temple, he examines the identity of this group. It cannot be the group of a boy wrestling with a goose, usually ascribed to Boëthus, for that artist probably lived after the time of Herondas, and the fox-goose is a small bird. The group is identified with one known through many examples, of which the best is one recently found at Ephesus. A boy about two years old strives to rise, reaching out his right hand for help, while with his left he presses hard upon a small goose. This identification fixes the approximate time of the origin of this group, which is of importance in the history of the development of child types. A discussion of this point is promised in another paper.

The Maiden of Antium.—In *Jh. Oesterr. Arch. I.* VI, 1903, pp. 186-200 (pl.; 8 figs.), W. ALTMANN publishes a very attractive statue in the Villa Sarsina at Antium, where it was found in 1878. It represents a maiden pausing in a movement toward the right and looking down at a platter supported on her left hand. On this flat tablet, now partly missing, were a roll, a laurel branch, and apparently a small image of a lion. After a minute and highly appreciative description of the work, it is interpreted as probably representing the *πρόμαντις* of the oracle of Apollo at Patara, to which the emblems point. The artist cannot be named. It is clear that he had nothing to do with the Praxitelean school, and any suggestion of the influence of Scopas, Bryaxis, Timotheos, or Leochares is equally absent. It seems to be a work of Asiatic art of the early Hellenistic period, but it is distinguished from other products of this school by its originality.

The Warrior Vase of Hagia Triada.—The stone vase with figures carved in relief, found in 1902 in the suburban palace of Phaestus, is one of the most important documents yet known for the life, costumes, and artistic advancement of the Mycenaean period. It shows a most lifelike procession of soldiers, marching steadily two by two, carrying long, three-pronged spears, to the shafts of which are attached sickle-shaped blades, such as might be used in assaults or in naval battles. They are led by a captain, who has long hair and wears a wide, bell-shaped cuirass; and in the midst of the files is a group of musicians—three Libyan women loudly singing a song of triumph and an Egyptian man playing the sistrum. Many Homeric

problems, especially as to armor, are explained by the details of the picture; and the general character of the work, drawing many of its features from Egyptian or Oriental sources, but treating them all in the fresh, natural European spirit, is an important aid toward realizing the still elusive art of the Shield of Achilles, an art whose origin must be sought in Crete. (L. SAVIGNONI, *Mon. Ant.* XIII, 1903, coll. 77-132; 3 pls.; 10 figs.)

An Archaic Stele.—In 'Εφ. 'Αρχ. 1903, coll. 43-56 (pl.), D. PHILIOS publishes an archaic stele found in 1901, in Athens, near the course of the old wall. It represents a nude man in the archaic running position, both hands on the breasts, and on the head an Attic helmet without cheek-pieces. The stele seems to have had an anthemion on the top, but only two Ionic volutes at the sides remain. After a somewhat full discussion of the style of the sculpture and the significance of the figure, the conclusion is reached that it dates from about 520 B.C., is the work, probably, of an Athenian sculptor who was influenced by the island schools, and represents an hoplitodromos, running a long race. The artist has omitted the shield to avoid technical difficulties.

A Victorious Athlete in Prayer.—In *R. Arch.* II, 1903, pp. 205-210, 411-412 (pl.), H. LECHAT publishes a relief of interest from its connection with the Praying Boy of Berlin. It is a small slab, found in 1884 at Nemea, by Dürrbach and Cousin, and represents a young athlete crowned with a long woollen fillet, and with hands raised in adoration. Lechat considered it sepulchral in his first article, but in the additional note describes the circumstances of its discovery and decides that it must be an *ex voto*. It is of importance as confirming Furtwängler's interpretation of the Berlin gem, and as supplying strong testimony for the restoration of the statue.

Three Sculptured Stelae.—Three Attic grave-stelae, now in the possession of Lord Newton, were brought from Greece by Mr. Thomas Legh about 1812. The first, of a size rarely found outside of Athens, is of the usual type of husband and wife clasping hands, the wife seated, the husband standing before her, and in lower relief between them a maid holding a casket. The inscription names them Melisto, daughter of Hegestratus of Oeon, and Epigenes, son of Micrion of Eleusis. Though not the finest work, it bears the marks of the great style, and is itself of about 420 B.C. The man's head is rather individual. The second is the gravestone of a young mother, Arcesis, who is shown holding her infant out before her and looking at it. The relief is in a sunken panel in the upper half of a tall, narrow stone. It is ordinary work from about 400 B.C. The third, the stone of an actor, which was published by the finder in his book of travels, might be mistaken for a votive relief but for its having been found among the tombs in the Ceramicus. A young man is seated, looking at an actor's mask which he holds in his lap. The seated position, quite like that of a woman or girl, is rare for a young man. The action recalls both the relief of a young man reading, at Grotta Ferrata, and the Hellenistic relief in the Lateran, representing an actor studying a mask for inspiration in his work, as has been suggested. (E. STRONG, *J.H.S.* XXIII, 1903, pp. 356-359; 3 pls.)

Marble Reliefs in Berlin.—Three slabs of a frieze, 0.46 m. high, of unknown origin, but formerly kept in Venice and now at Berlin, are published by R. VON SCHNEIDER, *Jb. Arch. I.* XVIII, 1903, pp. 91-93 (3 pls.; fig.). The surface of all is much worn and parts are broken off, but they

are clearly fifth-century work. The largest represents the rape of the daughters of Leucippus by the Dioscuri; on the other two, which are not contiguous to it, are five male figures in thoughtful, almost mournful, attitudes, who may perhaps be guests at the interrupted wedding. The first scene is similarly shown on a relief from the Heroön of Gjölbaschi, in a vase-picture at St. Petersburg, and probably on a frieze-slab from Cataja, which has been interpreted as an Iliupersis.

A Group of Archaistic Reliefs.—In the museum at Constantinople there is a small relief of unknown provenance, representing a seated man and woman before a *thymiaterion*, around which coils a serpent whose head is extended to a patera, held by the woman. The relief is one of a group which includes the Carapanos relief of Heracles drawing the bow, the Wilton House relief of Mantheos, and four others. They are not modern forgeries, but archaizing reliefs to be carefully distinguished from the well-known hieratic group. They probably are of a Peloponnesian origin, for they usually represent Peloponnesian divinities, and show many points of resemblance to Peloponnesian works, especially the temple sculptures of Olympia. The Constantinople relief seems to represent chthonic divinities or the heroized dead. It is poorly executed. (P. PERDRIZET, *R. Arch.* II, 1903, pp. 211-218; pl.)

Three Terra-cotta Heads.—In the *Proceedings of the American Philological Association*, XXXIV, 1903, p. xxxvii, is published an abstract of a paper by O. S. TONKS, describing three small terra-cotta heads from Asia Minor, in the National Museum at Athens. The first shows the style of Polyclitus; the second, a Heracles, is perhaps copied from the statue by Lysippus at Sicyon; the third is Scopasian.

VASES

Pottery from Zakro.—This pottery comes from two main sources, pits filled with discarded offerings from a shrine or shrines, and the ruins of houses. The former group naturally goes farther back and covers a longer period of time than the house pottery. It consists chiefly of certain types of cups and bowls that were reserved for sacred use, while the houses contain the pottery which was in use at the time the site was abandoned, about the end of the Mycenaean epoch. Besides Kamarean ware of a limited number of styles, not the earliest, and the usual Mycenaean, the two often contemporary, there is a curious blending of the fabrics, with the ornament of one applied to shapes of the other, or the two kinds of ornament appearing on the same vase. Among the unpainted ware there are some vessels that have been exposed to fire, perhaps in use as *scaldini* or portable braziers. The single piece of barbotine is late and exaggerated. (R. M. DAWKINS, *J.H.S.* XXIII, 1903, pp. 248-360; 37 figs.)

Epilycus.—E. POTTIER contributes to *Mon. Mém. Acad. Insc.* IX, 1903, pp. 135-178 (5 pls.; 11 figs.), under the title 'Epilykos,' a study of Greek vases bearing this name, either as painter or as a *καλός*-name. He starts from a vase in the Louvre, having the form of two female heads, back to back, and describes with this five other vases of the same technique. The first vase bears the inscription Ἐπίλυκος καλός, but it plainly belongs to the same workshop as one in Berlin made by Procles. The two vases signed by Epilycus as painter, and nine others bearing his name as *καλός*, are

described and illustrated. The conclusion is reached that this latter class belong to three or four different potteries, and that the name has no necessary reference to the painter. It is certain that the adjective does not refer to his work; and if it is applied to the painter, it only shows that in his youth he was a favorite in the Ceramicus.

Smicrus. — The works of the vase-painter Smicrus are discussed by C. GASPARD in *Mon. Mém. Acad. Insc.* IX, 1903, pp. 15–41 (2 pls.; 10 figs.). The article contains the first publication of a stamnos at Brussels, bearing the name of this artist. The scenes are connected with the symposium, and, as one of the characters is also named Smicrus, the vase probably shows the artist feasting with his friends. The other vases of this artist are a stamnos in the British Museum and a fine crater at Arezzo. Two figures, Heracles and an Amazon, reappear on an amphora in the Louvre, with the inscription $\delta\omicron\kappa\epsilon\iota \Sigma\mu\acute{\iota}\kappa\rho\omega \epsilon\acute{\iota}\nu\alpha\iota$, which probably expresses the satisfaction of a pupil of the artist. In conclusion, the possible occurrence of the artist's name in some dedicatory inscriptions is discussed.

The Greek Vase from Susa. — In *C. R. Acad. Insc.* 1903, pp. 216–219 (fig.), E. POTTIER publishes a fragment of a vase in the form of a horse recently bought by the Louvre in Paris. It is evidently the work of the same potter as the vase from Susa (see *Am. J. Arch.* VII, 1903, p. 240), and bears the inscription $\Sigma\omicron\tau[\acute{\alpha}\delta\epsilon\varsigma] | \epsilon\pi[\acute{\omicron}\alpha]$. It is probable that to him is also to be attributed the fine vase in the form of a sphinx now in the British Museum. The discovery at Susa shows he was active between 490 and 480 B.C. The new fragment was found at Capua, and was noticed by Pollak in *Röm. Mith.* XIII, 1898, p. 87.

INSCRIPTIONS

Pre-Phoenician Writing in Crete. — *Biblia*, XVI, 1903, pp. 263–272, republishes from *Man* an abstract of three lectures by A. J. EVANS on early writing in Crete and its bearing on the history of the alphabet. After discussing early forms of writing and describing the two systems, pictorial and linear, in use in Crete, as well as the numerous isolated signs found on pottery in both Crete and Egypt, he considered the theories which derived the Phoenician alphabet from Egypt or Babylonia, and argued for the theory that the letters were derived directly from the pictorial objects suggested by their names. Such pictures are found in the Cretan forms, and if, as now seems probable, the Philistines were of this Aegean race, they may well have brought a similar system to the Phoenicians, even as Mycenaean settlers seem to have introduced the syllabary to Cyprus.

The Pre-Hellenic Inscriptions of Praesus. — The two inscriptions from Praesus, in Greek characters but unknown language, are subjected to a minute analysis by R. S. CONWAY in *Ann. Brit. S. Ath.* VIII, 1903, pp. 125–156 (2 figs.). The new *nomos*-fragment can scarcely be earlier than 400 B.C., while the alphabet of the older *barre*-fragment does not necessarily indicate a date before 500 B.C. The writer concludes that the language (Eteocretan) is probably Indo-European, and that this may also be true of Carian. If this is correct, it indicates that the pre-Achaean population of Greece was probably Indo-European.

Religious Ordinances from Amorgos. — In *R. Ét. Gr.* XVI, 1903, pp. 154–172, J. DELAMARRE comments on two inscriptions from Arcesine

in Amorgos. Both have been published in *B.C.H.* XV, 1891, p. 592, No. 12, p. 593, No. 14, but from defective copies. The first contains a prohibition to kindle a fire in certain parts of the Heraeum. The statue of Hera is mentioned in another inscription, republished from *Ἀθηναίων*, X, 1881, p. 534, where is an account of its cleaning by a workman from Paros. The other inscription relates to the action by the Assembly in consequence of a report to the Pyrtaneis, by the priestess of Demeter Demoteles, of acts of impiety in the sanctuary. Unfortunately, injuries to the stone conceal the exact nature of the offence and the proposed action by the people.

Two Attic Decrees.—In *Ἐφ. Ἀρχ.* 1903, coll. 61–72, K. D. MYLONAS publishes two inscriptions found in the stoa of Attalus. The first is a vote of the Senate in honor of the treasurer of the prytany and other officers. It is probably of the first half of the second century B.C. The second is *C.I.A.* II, 592, found by Pittakis, but later lost, until rediscovered in a modern wall. The new copy corrects in some details the text of Köhler.

Botrys, the Bronze-founder.—In a Rhodian inscription (*C.I.G. Ins.* I, 106 = *S.G.D.I.* III, 3826) occur the words *Βότρυς Λευκανὸς ἐχαλκοῦργησε*. This is the only mention of a bronze-founder on the base of a Greek statue, but even more surprising is the apparent mention of a Lucanian as a worker in metal at Rhodes. In *R. Ét. Gr.* V, 1903, pp. 389–390, P. PERDRIZET maintains that Botrys is rather to be considered a native of one of the numerous Greek towns named *Λεύκη* or *Λεύκαι*.

Catalogi Paterarum Argentearum.—In *Ann. Brit. S. Ath.* VIII, 1903, pp. 197–230, M. N. TOP discusses the group of inscriptions belonging to the latter part of the fourth century B.C., in which is recorded the dedication of a silver phiale, weighing one hundred drachmas. These seem to have been given generally by freedmen who had been acquitted in a *δίκη ἀποστασίον*, though sometimes by a successful master, and are probably to be regarded as a fee to secure a public record of the result of the suit. The inscriptions are also of interest for the light they throw upon the trades and other occupations of the freedmen. After a full treatment of this subject, seven fragmentary lists from the Epigraphical Museum at Athens are published.

The Date of an Elean Inscription.—In *R. Ét. Gr.* XVI, 1903, pp. 143–153, G. GLOTZ discusses the date of the well-known Elean inscription, *S.G.D.I.* 1152. He maintains that it is earlier than 580 B.C., basing his argument entirely on the mention of a single *Ἑλλανοδίκας*. He holds that when the number of these officers was increased to two in 580 B.C., they were restricted to those functions in connection with the Olympic games, which we know were the sole duties of the board of nine after 480 B.C.

Monumental Epigrams.—In *Jh. Oesterr. Arch.* I, VI, 1903, pp. 241–247 (facsimile), E. BORMANN discusses several epigrams from monuments of the fifth century B.C. In *C.I.A.* I, 333, the first distich refers to the battle of Marathon; the second and third distichs refer to Salamis, with probably a reference to Thermopylae, and were engraved on the restoration of the monument after the retreat of the Persians. It was imitated by Ion of Samos in the epigram on the base of the statue of Lysander in the monument for Aegispotami at Delphi. In the epigram (Diod. XI, 62), composed after Cimon's victory in Cyprus, the last four lines are genuine. The first line was used on the monument of a Lycian prince at Xanthos, near the end of the fifth century. Several cases of expansion of an original couplet are

discussed. In general the motive seems to be to add information for the reader which was originally conveyed through the monument itself.

Notes on Various Inscriptions.—In *R. Ét. Gr.* XVI, 1903, pp. 180–192, and p. 419, T. REINACH publishes a number of Greek inscriptions, new and old. Six are epigrams, two from Thasos, and four from Egypt. Five of these are epitaphs, and one a couplet inscribed in the necropolis of Thebes by a visitor from Delphi. Two others are from Rhodes, and occupy different faces of the same block. On one face are two decrees of condolence. The other bears the dedication of a statue erected to a certain Menodorus by the ἐπιδαμασταί. It was the work of an hitherto unknown Ζήνων Ἀμυσινός. The last part of the article is a commentary on two Elean inscriptions; the bronze published by Szanto, *Jh. Oesterr. Arch. I.* I, 1898, p. 197, and the fragment *Inscriften von Olympia* No. 4. In the former, the words φευγέτω ποτῶ Διὸρ τῶλυμπίῳ αἵματος are rendered “shall be put on trial in the name of Olympian Zeus as guilty of blood.” The law contains a prohibition of the proscription of families, but the amnesty does not cover deeds precedent to the year of Pyrrhon, which is perhaps 343 B.C. The second inscription is understood to contain a law for protecting the sanctuary at Olympia from fraud on the part of those who sell lands of which they are not the owners.

In *R. Ét. Anc.* V, 1903, pp. 205–230, M. HOLLEAUX publishes notes on the following inscriptions: *C.I.G.* 3595 (= Dittenberger, *Sylloge*, 156) the Sigaeum inscription; *Revue de Philologie*, XXV, 1901, p. 126; HAUSSOULIER, *Études sur l'histoire de Milet et du Didymeton*, p. 34, p. 106, note 3; *B.C.H.* XIII, 1889, p. 232, No. 2; XXV, 1901, p. 355, No. 4; MICHEL, *Recueil*, 475, 1011, 291; KERN, *Inscriften von Magnesia*, Nos. 49, 50, 58, 59 b, 72, 73 a, 78, 85, 90, 92 a, 94, 97 (I), 103, 104; HICKS, *Inscriptions of the British Museum*, III, 441 (= MICHEL, *Recueil*, 431), three decrees of the Rhodians in favor of Iasos. The article concludes with an index of all the inscriptions commented upon by Holleaux in this and two preceding articles (*R. Ét. Anc.* I, 1899, pp. 7–18; III, 1901, pp. 115–130).

GENERAL AND MISCELLANEOUS

Cretan Chronology and Writing.—The *Nation*, December 31, 1903, has a summary of certain lectures at Oxford and before the British Academy by A. J. EVANS. In one he endeavored to fix certain points in the chronology of Minoan Cnossus, chiefly by the evidence of intercourse with Egypt. The latest period is “geometric,” of about 1000 B.C. The next is late Mycenaean, about 1500 B.C. Next comes a period of marvellously perfect designing, of about 2000 B.C. or earlier. Before this lies beautiful egg-shell pottery, and still earlier are stone imitations of the stone vases of the fourth dynasty in Egypt or even earlier. Further study of the Cretan script has led to corresponding distinctions here. The pictographic alphabet shows affinities through Cretan seals with Egyptian signs of the sixth dynasty and earlier. Contemporary with the earlier palace is the development of a linear script, which seems to arise about 3000 B.C. This is succeeded by a second linear script, in some ways an improvement, from which are derived the cursive markings on vases. Several more groups of signs have been identified, as well as masculine and feminine terminations. A summary of the paper before the Academy is published *Athen.* December 5, 1903.

Excavations at Cnossus.—In *Ann. Brit. S. Ath.* VIII, 1903, p. 124 (3 pls.; 74 figs.), A. J. EVANS gives a somewhat detailed report of the excavations at Cnossus in 1902. A brief report from the Cretan Exploration Fund was published in *Am. J. Arch.* VII, 1903, pp. 117–118. The new report adds little to the facts there stated except in the more minute description and illustration of the arrangement of the palace, the structural systems employed, and the smaller objects found. Among the latter are fragments of a shallow bowl of translucent diorite, and of one of liparite, a volcanic glass from the Aeolian Islands. The profiles of these bowls are those characteristic of diorite vases of the fourth Egyptian dynasty (4000–3700 B.C.). They therefore confirm the theory of intercourse between Crete and Egypt at this early period. The Cretans apparently supplying Egypt with the Aegean and Italian obsidian, and receiving Egyptian products in exchange.

Palaeokastro.—In *Ann. Brit. S. Ath.* VIII, 1903, pp. 286–316 (7 pls.; 27 figs.), R. C. BOSANQUET publishes the detailed report of the first campaign at Palaeokastro in 1902. (See *Am. J. Arch.* VII, 1903, pp. 118–119.) It merely adds details and illustrations to the summary already published. Noteworthy are the “bone-enclosure” of the Kamáres period, and a very fine larnax of the Mycenaean period, with remarkable decorations, including a painting of a slender column supporting a double-axe between a pair of “sacred horns.”

Phaestus, 1900–01.—In these two years the general character of the remains on the three summits of the hill of Phaestus was ascertained and the Mycenaean palace on the wide, low, eastern portion, with the various stages of occupation that preceded and followed it, was thoroughly investigated. This part of the hill sloped somewhat steeply down toward the south, and the earliest, neolithic, remains are near the foot. Above are Kamáres and older Mycenaean remains, while the great palace, of a second Mycenaean period, occupied four different levels, partly artificial, well up toward the summit. With the exception of Cnossus, this is the most extensive and magnificent residence of the epoch known, and being planned with great skill as a consistent whole, it shows amazing architectural ability. It was not fortified. In several parts there was clearly a second story. The inner walls were stuccoed, and benches ran around the walls in some rooms. There is one large open court, another older one, perhaps used for religious ceremonies or spectacles, three megarons, a set of magazines, offices, bath-rooms, a shrine, and some magnificent and most impressive flights of steps. The vertical front of the bench in one room has a decorative structure that is evidently the precursor of the Doric triglyph frieze. Among the smaller objects are bits of painted stucco, vases of different epochs, including all kinds of Mycenaean ware, idols, figures of animals, a votive hut similar to the *capanna* urns of Italy, a relief on shell of four animal-headed demons engaged in a religious ceremony, and building stones with letters or signs, both linear and pictographic. The palace lasted to the downfall of Mycenaean power, and was succeeded by houses of the geometric period which destroyed much of the earlier remains, then by an Hellenistic city which flourished until destroyed by the Gortynians about 200 B.C. The Roman and Byzantine periods were unimportant. (L. PERNIER, *Mon. Ant.* XII, 1902, coll. 4–132; 8 pls.; 55 figs.)

Mycenaean Remains from Hagia Triada.—The campaign of 1902 of the Italian mission in Crete was devoted to the high western summit of

the hill of Phaestus, overlooking the plain toward the sea. The building on this spot, a villa or summer residence, contemporary with the main palace on the lower hill but less splendid, is as yet only partially explored, but the finds are too important to await the publication of a complete report. They include stone vases and basins, terra-cotta vases and figures, bronze utensils, and above all a number of inscriptions on tablets and clay seals. The last, found in one spot, are probably the remains of some sort of archives kept on a perishable material such as palm-leaves. The signs are chiefly linear, and are largely such as are already known at Cnossus or elsewhere. Some are strikingly like the later Greek letters. The pictorial seal designs are chiefly religious subjects. One room contained frescoes, of which enough remains to show the style—vigorous and pleasing designs from the native floral and animal life, less closely imitated from Egyptian models than similar work at Cnossus. The Mycenaean seated goddess also appears, here clad in particolored pantalettes. Among the terra-cotta vases is one with triton-shells on a background of seaweed. The terra-cotta figures are idols, heads of human figures, probably of the native type, and two small busts of an African type, like the Rebu or Libi of Egyptian frescoes. (F. HALBHERR, *Mon. Ant.* XIII, 1903, coll. 5-74; 11 pls.; 57 figs.)

Praesus in 1901.—The *Ann. Brit. S. Ath.* VIII, 1903, pp. 231-270 (6 pls.; 36 figs.), contains the full report of the excavations at Praesus in Crete, in 1901, by the British School at Athens. (See *Am. J. Arch.* VI, 1902, p. 72.) R. C. BOSANQUET reports the traces of early occupation found in a cave, which yielded the only neolithic and Kamáres ware, a megalithic house, which contained no painted ware, though Mycenaean pottery was found not far away, and a series of tombs, bee-hive and shaft, which for the most part belonged to the geometric period, though two had been used in Mycenaean times. On the third Acropolis was found a mass of votive offerings around a primitive altar (see Halbherr, *Am. J. Arch.* V (1901), pp. 375-384), among them bronze models of armor, and many terra-cottas. On the slope of the first Acropolis was a large Hellenistic house.

Ibid. pp. 271-281 (2 pls.; 7 figs.), E. S. FORSTER describes the terra-cottas. Among those from the altar hill the most important is the bust of a young god in archaic style, of the first half of the fifth century B.C.; noteworthy is a series of lions, in some cases of very large size. A series of plaques from Vavéloi extends from the archaic period to about 400 B.C.

Greek Sacrificial Ritual.—The ancient custom, known from Ilian coins and various literary allusions, of raising a victim entirely off the ground (*αἶψοθαι*) before striking the death blow, seems to belong originally to sacrifice to Olympian deities. The opposite act, pressing the animal upon the ground (*καταστρέφειν*), as in the sacrifice scenes with Nike or Mithras, is a part of Chthonian ritual. Demeter, as an Olympian goddess, was worshipped with the former rite, even at Chthonian Eleusis. (H. von FRITZE, *Jb. Arch. I.* XVIII, 1903, pp. 58-67; 13 figs.).

Mysticus Vannus Iacchi.—The classical winnowing implements and their ritual use thus referred to by Virgil (*Geor.* I, 165) are discussed by Miss HARRISON in *J.H.S.* XXIII, 1903, pp. 292-324 (18 figs.). The *λίκνον* or *vannus* was a basket with one side open, in which the grain was shaken and so separated from the sticks and chaff, which fell out of the open side. The *πτρόον* or *venilabrum* was a wooden or iron shovel for throwing the grain

into the air to be separated by the wind, and a form of it with three or more prongs for taking the grain more easily from the heap was the *θρῖναξ*. All of these implements have been retained to the present day in some primitive countries. Only the *λύκρον* or basket had a mystical use, in the rite of initiation and in the similar sacrament of marriage, and it symbolized both purification and fruitfulness. These two significations had an historical as well as a spiritual connection, because when Dionysus was promoted from a Thracian beer-god, whose province was the care of grain, to a wine-god, his grain basket became a grape basket.

The Raft of Odysseus.—At the June (1903) meeting of the Berlin Archaeological Society, Mr. ASSMANN, speaking of the *σχεδιά* of Odysseus, said that such a raft, with seat or bridge supported on uprights, is in use among the Brazilians. The use of rafts in the ancient world as well as in the modern life of the same lands, is confined to Babylonian, Arabic, and Lower Egyptian regions. No satisfactory explanation of *σχεδιά* as a Greek word being known, the name as well as the thing may be of Oriental origin. (*Arch. Anz.* 1903, pp. 120–121.)

Χεῖρες.—On the balustrade of the temple of Athena at Pergamum, among other armor are represented brassards, covering the arm and wrist. These are described by Xenophon (*Περὶ ἵππικῆς*, § 12) under the name of *χεῖρες*, as worn by horsemen. They seem to be represented also on staters of Datames (c. 375 B.C.), where the seated figure, examining an arrow, is thus shown to be a horse-bowman. (R. SCHWAB, *R. Ét. Anc.* V, 1903, pp. 247–248; fig.)

Notes on the Greek Foot-race.—In *J.H.S.* XXIII, 1903, pp. 261–291 (15 figs.), E. N. GARDINER discusses the three forms of foot-race in the Greek athletic contests, with special reference to the views of Dr. Hauser and M. de Ridder. The stadium or sprint, the diaulus or long-distance run, and the armed race, which was less serious than the others and may have had many variations, were all started with the feet rather near together, the lines on the sills in the extant stadiums being from four to seven inches apart. The position, with both knees somewhat bent and one arm held forward, is shown on a number of vase-pictures, but some similar representations are really jumping positions, and others are humorous palaestra scenes. A whole series of attitudes, preparation for the start, the start, the course, various stages of the turn in the diaulus, the finish, victory, can be made up from different vases. The subject needs to be considered with an appreciation of the ever-present humorous side of Greek life.

The Pheidonian Standard.—An inscription of Delphi of about 361 B.C. mentions a contribution from Apollonia in Epirus of three thousand Pheidonian medimni of barley to the new temple. This is stated to be equal to 1875 Delphian medimni. Neither of these systems can be the same as the Attic, and the probabilities are strongly in favor of the identity of the Eginetan and Delphian standards. In that case the medimnus of Pheidon is equal to 45.46 litres. This is confirmed by the table of standards from Gythium, where the *ἡμέκτρον* (one-twelfth of the medimnus) contains about 3.8 litres. This is one and one-half times the Babylonian *maris*. In this table the *χοῦς* is exactly one-third of this medimnus. It would seem, then, that the system of Pheidon was an endeavor to provide the same unit for dry and liquid measure. It failed, and this medimnus became almost exactly

the mean between the new medimnus and the new metretes. (É. BOURGUET, *R. Arch.* II, 1903, 25-28.)

The Phocaean Thalassocracy.—In *R. Ét. Anc.* V, 1903, pp. 317-327, C. JULLIAN points out how direct Greek influence could have been exerted in the region of Elche. Near the end of the seventh century the Phocaeans seem to have reached the mouth of the Guadalquivir and established friendly relations with Arganthonius, king of Baetica. They turned from this region, probably because of Carthaginian hostility, founded Massilia, and established posts along the coast of southern France and eastern Spain, as well as at Alalia on Corsica. Thus during the first half of the sixth century they were masters of the Mediterranean from Spain to Italy. Their downfall followed the capture of Phocaea by the Persians and the great naval victory of the Etruscans and Carthaginians in 535 B.C. After this, Carthage and the Iberians gradually expelled the Greeks from the coast of Spain. *Ibid.* pp. 327-328, G. RADET suggests that the aid given by Arganthonius to the Phocaeans was rendered at the time of the war between Alyattes and Cyaxares, the Mede, and later transferred to the time of the Persian attack upon the city.

Cicero's Appreciation of Greek Art.—An examination of Cicero's works shows that, while he was keenly appreciative of Greek literature, his knowledge of Greek art was superficial, and his references to its various forms proceed rather from his instinct as a stylist than from any enthusiasm for the art itself. (G. SHOWERMAN, *Proceedings of the American Philological Association*, XXXIV, 1903, pp. xxxv-xxxvii.)

Travels in Greece.—Professor R. B. RICHARDSON, formerly Director of the American School of Classical Studies at Athens, has collected in a volume, with some alterations, a number of articles descriptive of journeys in the less-visited parts of Greece. Among the places described are Corfu, Ithaca, Delphi, Dodona, Acarnania, Aetolia, Taygetos, Stymphalus, the Styx, Messene, and Pylos. Other chapters deal with the ascent of Kiona, the highest mountain in Greece, and the bicycle in Greece. One object of the book is to convey to those who have never visited Greece something of the fascination of the country. The illustrations, from photographs, include a number of views not easily accessible. (R. B. RICHARDSON, *Vacation Days in Greece*. New York, 1903, Charles Scribner's Sons. xiv, 240 pp.; 2 maps; 16 pls. 8vo.)

The Reproduction of Mycenaean Objects.—In *Arch. Anz.* 1903, pp. 157-162 (7 figs.), is a description of the originals in gold, silver, and bronze from which Gilliéron's admirable galvano-plastic reproductions are taken. They are chiefly goblets, sword blades, personal ornaments, animal heads, etc., from the shaft graves at Mycenae. The purpose of the article is to show exactly how much in the reproductions is restoration.

ITALY

ARCHITECTURE

Roman Decoration of Vaulted Ceilings.—An architect, KONSTANTIN RONCZEWSKI, has published a discussion of the systems of decoration employed upon Roman vaulted ceilings, with special reference to the division of the ornamentation. After a brief account of the common coffered ceiling, he considers at some length the stucco decoration of barrel and intersecting

vaults. Plastic decoration of spherical vaults, painted decoration of cylindrical vaults, and finally the decoration of spherical vaults by painting and mosaic are also described. The majority of the numerous illustrations are from the author's drawings, and represent almost exclusively remains in Rome and Pompeii. (KONSTANTIN RONCZEWSKI, *Gewölbeschmuck im römischen Altertum: Studien und Aufnahmen*. Berlin, 1903, Georg Reimer. VI, 46 pp.; 31 pls.; 35 figs. 4to. 12 marks.)

Temple Remains in Central Italy. — In *Röm. Mith.* XVIII, 1903, pp. 141-163 (8 figs.), R. DELBRÜCK gives, professedly for the chief benefit of other archaeological travellers, brief memoranda on the situation and condition of ruins, chiefly of temples, of the time before the Roman empire, as he found them in the course of an archaeological journey made for the purpose through many towns of Central Italy in the summer of 1903. A further description, with diagrams, is appended of a number of Doric capitals and other architectural members that he found and studied.

An Old Column in Pompeii. — In *Röm. Mith.* XVII, 1902, pp. 305-310 (pl.), A. MAU discusses an archaic column, which was enclosed in a wall in the house Reg. VI, Ins. 5, No. 17-18, in Pompeii. The wall was decorated in the first style, *i.e.* during the second century B.C., but the column is evidently of far earlier date. Its level and orientation show that the building to which it belonged was built before the town was laid out on its present plan. But this plan is earlier than the limestone buildings, and, as it can scarcely be attributed to the Samnites, must be earlier than the fall of the Etruscan power, about 400 B.C. If Capua were founded about 600 B.C. (Hülse in *Pauly-Wissowa*, III, 1556), it is probable that this column belongs to an early Etruscan structure, which was swept away, with all its fellows, to make room for an entirely new town.

The origin and meaning of the column are also discussed by G. PATRONI in *Rend. Acc. Lincei*, 1903, pp. 367-384 (fig.). He agrees with Mau that it is very ancient, dating from a period of very solid construction, the remains of which have so completely disappeared only because of a general demolition and reconstruction of the city. He does not agree with Mau in the analysis of the artistic elements of the column. The Etruscan characteristics are undeniable, but the base is Mycenaean. The form of the column is original; it has not been cut down on account of injury. It illustrates the period of transition from constructions of wood to those of stone, reproducing in its lower part the connection between the wooden shaft and the stone base. The writer then discusses the origin of echinus, abacus, and entasis. He concludes that the reconstruction (*piano regolatore*) of Pompeii was due to the Etruscans and occurred in the middle of the eighth century B.C. The column dates from the end of the ninth century.

A Pompeian Wine-press. — In *Röm. Mith.* XVII, 1902, pp. 311-316, A. MAU describes a tavern with wine-press and *cella vinaria*, the first found inside the city of Pompeii. The house, which had two stories, is described in detail. The wine-press was small and had no arrangements for the press-beam. It seems that here the pressing was done by heavy stones, the grapes being placed on a clay plate with a low edge. The press was under cover, but the *cella vinaria*, in which were eight *dolia*, had no roof, the upper story having been removed in ancient times. In the house were found numerous unimportant objects.

The Round Temple on the Tiber. — C. HÜLSEN has found the earliest mention of the round temple near the Ponte Rotto in a bull of Pope Innocent II, of October 27, 1140, where it appears as the church of *S. Stephanus rotundus*, which had been in the wars of a few years earlier. In the same document is mention of certain *gradellae*, which seem to be steps leading down to the Tiber, probably the same as the *gradus* of *C.I.L.* VI, 31602. (*Röm. Mith.* XVII, 1902, pp. 342-343.)

SCULPTURE

Statue of a Charioteer in the Vatican. — Doubts as to the meaning of the cords wound around the body of a Roman charioteer in the Vatican museum should be set at rest by certain passages of Galen, who explains the use of such bands to brace the ribs, *συνοχῆς χάριν τῶν πλευρῶν*, and by one of Soranus, also a medical writer of the second century, where a similar description is given and illustrated by a figure resembling the Vatican statue. (H. SCHÖNE, *Jb. Arch. I.* XVIII, 1903, pp. 68-71; 2 figs.)

The Curtius Relief. — The relief in the Palace of the Conservatori, representing a falling horse and rider, has been declared a work of the early Renaissance by Helbig, while Furtwängler has lately maintained its antique character. This view is sustained by C. HÜLSEN in *Röm. Mith.* XVII, 1902, pp. 322-329 (3 figs.), who argues that it is the copy of a relief which once stood near the Lacus Curtius, and probably gave rise to the whole story of Marcus Curtius. Furtwängler, however, is wrong in supposing that the relief is contemporary with the inscription on the reverse of the stone. The latter is probably of the Augustan time, but the former is not placed symmetrically on the stone and seems to date from the extensive restorations of the time of Diocletian. It is of especial interest as the copy of an original work of early Italian art. It is hoped that it may soon be removed from its present unfortunate position.

The Drunken Silenus from Herculaneum. — In the 23d Winckelmannsprogramm of Halle (1899) C. Robert had interpreted this relief as depicting the exhausted Silenus, wandered from the train of Dionysus to the Athenian Acropolis, and cared for there by the daughters of Pandion (Paus. I, 23. 5). K. HADACZEK, in the *Röm. Mith.* XVIII, 1903, pp. 58-62 (2 figs.), compares it with two previously unpublished Roman reliefs, one now in the Agram museum, the other in that of Arezzo, and points out that all three come from some Greek original, and, lengthened or shortened to suit, found a place in the decoration of Roman sarcophagi. Silenus lies upon a mantle, too drunk to rise, and points a helpful nymph to a nearby capacious vase of wine, asking her to fill his cup again for him.

PAINTING

Roman Wall-painting. — In *Röm. Mith.* XVIII, 1903, pp. 87-140 (3 figs.), E. PETERSEN takes up the cudgels again in further criticism of the contention of A. MAU (*Röm. Mith.* XVII, 1902, see *Am. J. Arch.* VII, 1903, p. 480), that the central pictures in such wall-decoration as that common in Pompeii were conceived as paintings hung upon the wall, or as parts of a screen, and proceeds to substantiate by detailed interpretation (referring especially to the Ara Pacis Augustae and to the paintings from Boscoreale) his own view that the starting-point of such decoration could

have been only in the conception of the wall-surface as lying to the rear of the (painted) architectural elements and as being cut through to show views outside of and beyond it.

INSCRIPTIONS

Alphabet-monuments. — In *Röm. Mitth.* XVIII, 1903, pp. 73–86 (4 figs.), C. HÜLSEN publishes a marble slab from the magazine of the Naples Museum that shows a carefully executed Latin alphabet (of twenty-three letters) in the style of the early part of the second century of our era, arranged in four lines, and flanked on either side by a crested serpent rampant. These serpents indicate that the inscription has a sacred character, and specifically that it concerns an eastern cult. Such alphabetic formulae of mystic purpose have thus far been shown to appertain only to the worship of Jupiter Dolichenus; and as this inscription came from the De Criscio collection at Pozzuoli, where the worship of that deity is known to have existed, the attribution of this inscription to the same cult is reasonably certain.

The greater part of the paper is taken up with a detailed refutation of A. DIETERICH's sweeping claim (*Rhein. Mus.* LVI, 1901, pp. 77–105) that all such inscriptions are magical in character and can be traced from earliest to latest times. Hülsen points out conclusively that, so far as Latin inscriptions are concerned, these alphabetic formulae are sometimes for a practical purpose (safety-locks), sometimes mere models of the stone-cutter's art, or examples for practice, sometimes school-boy scrawls, sometimes naïve decoration, and that only a few have any definitely mystic character, — these last being all connected with the Dolichenus cult, — introduced into Rome from the East in late imperial times.

An Altar to Hercules in Elba. — Dr. FRITZ LITTIG publishes in *Röm. Mitth.* XVIII, 1903, pp. 63–67 (fig.), a votive altar to Hercules Sanctus, erected by P. Acilius Attianus, praetorian prefect under Hadrian, and found in 1899 near the mouth of the Fosso dell' Inferno, in the western part of Elba. C. HÜLSEN adds a note on the prefect, and on the error of the *Thesaurus Linguae Latinae* (II, 1168) in classifying nearly all the proper names in *Att-* together as of Latin origin.

Stationarii. — In *Röm. Mitth.* XVII, 1902, pp. 330–335, A. VON DOMASZEWSKI publishes an inscription from Aveia, in barbarous Latin, containing a dedication by a certain Aurelius Mucatra, a *stationarius* of the *legio II Parthica*. *Statio*, in military language, is the “main guard,” at the gates of the camp, the general's tent, and later at the palace of the emperor. Under the empire any detachment occupying a separate post could be thus designated, but the term was later confined to the posts doing police duty in the interior, especially at points where several roads met. The larger districts were in charge of centurions. The inscription of Aveia seems to belong to the time under Philip, when brigandage in Italy called for increased forces.

A Forged Portrait and Inscription. — In the *Festschrift für O. Hirschfeld* F. STUDNICZKA endeavored to show that the inscription and bust of a Stoic philosopher, L. Junius Fufficius, known only from the copy of Pirro Ligorio, were genuine. In *Röm. Mitth.* XVII, 1902, pp. 317–321, C. HÜLSEN discusses the question anew, pointing out the faults in the language, and indicating the sources from which the forger derived his material.

Inscriptions relating to Roman Antiquities.—In *R. Arch.* II, 1903, pp. 143–176, R. CAGNAT and M. BESNIER republish one hundred and eight inscriptions, of which twenty-eight are Greek, relating to Roman antiquities. They also make brief mention of articles and works relating to Latin epigraphy which appeared between March and June, 1903.

COINS

Variant Types of Roman Coins.—In the *American Journal of Numismatics*, XXXVII, pp. 104–109 (pl.), G. N. OLCOTT publishes five Roman coins from his collection, presenting variants of the types described by Babelon and Cohen. These are a denarius of *C. Egnatius Maximus* (c. 69 B.C.), a double dupondius of Augustus (struck after his death), a dupondius of Germanicus (struck by Caligula), a sestertius of Titus (80 A.D.), and a sestertius of Nerva (98 A.D.). He also gives a list of fifty-eight coins in the possession of an Italian at Paterson, N.J., who had found them near Muro Lucano (Potenza). They are not of special rarity, and the Roman coins to which a date can be assigned extend from about 129 to 43 B.C.

Coins of Sicily.—F. S. BENSON is publishing, in the *American Journal of Numismatics*, a series of articles on ‘Ancient Greek Coins,’ with illustrations. Vol. XXXVII, pp. 33–39 (pl.), is given to nine Syracusan coins of the period from 263 to 212 B.C. *Ibid.* pp. 97–100 (2 pls.) describes five coins of Acragas (472–406 B.C.) and one of Eryx (415–400 B.C.). Vol. XXXVIII, pp. 33–39 (pl.), is an account of four coins of Gela, from before 466 to 405 B.C., and five of Himera, from before 482 to 409 B.C.

GENERAL AND MISCELLANEOUS

An Ivory Situla.—In *Mon. Mem. Acad. Insc.* IX, 1903, pp. 5–13 (pl.; fig.), M. COLLIGNON discusses an ivory situla from Chiusi now in the Louvre. It was first described by Helbig in 1878, who regarded it as Carthaginian. More recently (1896) Karo declared it a work of ancient Ionian art, belonging to a group of “Ionian ivories.” The decoration consists of two bands of animals, including sphinxes, a griffin, a horse and rider, a stag, and others. The types certainly are derived from Ionia, but there is no evidence that the ivories were carved there. In fact, the very evident imperfections in execution justify the belief that it is an Etruscan work of about the beginning of the sixth century B.C.

The Capitoline Bisellium.—The bronze couch in the Palace of the Conservatori is described in Helbig’s *Führer* (No. 569) as a *bisellium*. The arms, however, are inconsistent with this theory. The error is due to a bad restoration. A bed recently brought to Berlin from Boscoreale shows, what is confirmed by many other monuments, that this *bisellium* should be restored as a couch with head- and foot-pieces. The reputed *bisellia* from Pompeii in the Naples Museum owe their shape to restorations, and were probably couches. (W. AMELUNG, *Röm. Mith.* XVII, pp. 269–276; 3 figs.)

The Treasure of Boscoreale.—The genuineness of the treasure from Boscoreale in the Louvre having been called in question, the restorer, M. ALFRED ANDRÉ, wrote a letter to *Le Temps* (September 26, 1903) describing briefly the appearance of the pieces when they came to his hands, stained and covered with cinders, many of the handles and decorations detached by the disintegration of the solder, and some pieces seri-

ously threatened by the decomposition of the metal into chloride of silver. The letter is given in full in *R. Arch.* II, 1903, pp. 342-343.

The Via Caecilia. — In *Röm. Mith.* XVII, 1903, pp. 277-304 (2 figs.), N. PERSICHETTI concludes his discussion of the course of the Via Caecilia. (See *Am. J. Arch.* III, 1899, pp. 320-321.) The course of the road is traced from Porcinaro, down the valley of the Vomano, to Montorio. From Montorio it passed to the valley of the Mavone, and thence to the valley of the Tordino at Teramo. From this point it followed the river eastward, reaching the sea at Giulianova. The total length from Rome to Castrum Novum would be about 148 Roman miles. In the course of the discussion it is pointed out that the "Valle Siciliana," near Montorio, known by this name in literature since the sixteenth century, should be called "la Cecilia," a name still in use in the region.

The Etruscans in Pompeii. — *Atene e Roma*, VI, 1903, coll. 302-309, contains an article by G. COSENZA summarizing recent discussions on the presence of the Etruscans in Campania, and especially Sogliano's arguments, drawn from the evidences of Etruscan influence in the plan and older buildings of Pompeii. The author is a firm believer in Sogliano's views, and regrets that Mau has not referred to his work in discussing the early column (*supra*, p. 317).

Sibylline Prophecies of the Destruction of Pompeii. — At the May (1903) meeting of the Berlin Archaeological Society, Mr. HERRLICH spoke of the Sibylline prophecies of the outbreak of Vesuvius in 79 A.D., which closely followed that event. Two passages in Plutarch and one in the fourth book of the *Sibylline Oracles* evidently go back to a common heathen original. This must have arisen very shortly after the catastrophe, for it did not include the disasters of the year 80 nor the death of Titus in 81, else they would certainly have been mentioned by the Jewish author of the fourth book of the *Sibylline Oracles*, who ascribes the eruption of 79 to vengeance for the destruction of Jerusalem. (*Arch. Anz.* 1903, pp. 119-120.)

The Excavations in the Forum. — *Rec. Past*, II, 1903, pp. 227-242 (10 figs.), contains a summary of the recent excavations in the Forum, preceded by a brief account of the decline of the Forum and the excavations preceding 1898.

The Porticus Divorum and Serapeum in the Campus Martius. — In the *Röm. Mith.* XVIII, 1903, pp. 17-57 (2 pls.; 4 figs.), C. HÜLSEN points out that the *Divorum* of the Notitia and Curiosum (Reg. IX) is the *Porticus Divorum* of Jerome and Eutropius, and refers to a great portico-like structure erected by Domitian to include two temples, one of Vespasian, the other of Titus. By reference to fragments of the Capitoline Plan — some new, others wrongly interpreted before — the building is reconstructed and its position assigned. It reached from the Piazza Grazioli southward to the Casa Professa dei Gesuiti. A similar study reconstructs the Serapeum, placing it between the Via Piè di Marmo and the Via S. Stefano del Cacco, just south of the Iseum. The Arco di Camigliano, that stood till the beginning of the seventeenth century at the eastern end of the Via Piè di Marmo, belonged to the complex of the Iseum-Serapeum. Incidentally it is pointed out that the well-known Pigna of the Vatican originally crowned the summit of the Pantheon of Agrippa; there it remained till the Pantheon was seriously injured by fire in the year 81 A.D.; some time thereafter (cer-

tainly before the time of Septimius Severus, and probably by Domitian, who restored both the Pantheon and the Serapeum) the injuries sustained in the fall from the dome of the Pantheon were repaired, and the cone was bored with numerous holes for waterpipes and made the central figure of a great ornamental *lavacrum* before the Serapeum, where it remained till shortly before the middle of the twelfth century, giving its name in the ninth and tenth centuries to a number of neighboring churches, and to a whole region of the city; probably shortly before the middle of the twelfth century the cone was transported to the entrance-court of the old St. Peter's, and placed under the tabernacle of the old Kantharos, which no longer served its original practical use; also the cone no longer dispensed water; from this place Paul V had it removed to its present place in the Vatican gardens. — From the study of other fragments of the Plan Hülsen deduces the conclusion that the old Villa Publica was much reduced in dimensions by the new structures of Domitian, appearing as a triangular structure south of the Serapeum and west of the northern end of the Porticus Divorum. West of it lay the tomb of Agrippa built by himself (though he was actually interred in the Mausoleum of Augustus), and the original tomb of the Julian family, where the dictator Caesar and his daughter Julia were buried, together with Gaius and Lucius Caesar.

The Ancient Illustrations of Terence. — In *Jb. Arch. I.* XVIII, 1903, pp. 93–108 (7 figs.), E. BETHE, who has written the preface to the photographed edition of the Ambrosian illustrated manuscript of Terence, publishes some inferences drawn from his study of the illustrations in the various manuscripts and mediaeval editions of the plays, which in some instances belong to a different and more correct version than the traditional text. The explanation of certain passages where persons who are on the stage at the same time are not seen by each other, is suggested by the abbreviated representation of a door or doorway that occasionally occurs in the pictures. Probably these and numerous scenes in Roman and in new and old Greek comedy as far back as *The Acharnians*, which take place within a house, were presented in a sort of vestibule or *πρόθυρον*, which could be shut off from the view of the rest of the stage while visible to the audience. Often two houses were thus represented, but no definite idea of the arrangement has yet been obtained from *terra-cottas* or any other representations of the ancient stage. (See *Am. J. Arch.* VII, 1903, p. 480.)

Enolithic Tombs near Viterbo. — In *B. Paletn. It.* 1903, pp. 150–186 (2 pl.; 27 figs.), G. A. COLINI describes the contents of eneolithic tombs recently opened near Viterbo. In a general discussion of the characteristics of the period, he arrives at the following results: the metal objects were made of copper or an alloy of tin; the eneolithic period is intermediate between the neolithic and the age of bronze not only chronologically, but in its archaeological material; the two principal groups of Italian antiquities of the eneolithic period have many characteristics and objects in common; the Italian civilization is a branch of that which flourished in other countries on the Mediterranean; the connection with the East became closer at the end of the period; relations existed during the period between Italy and central and western Europe. The stone hatchets of a votive character found in the tombs at Viterbo form a point of contact with the contemporary civilization of France and other parts of Europe.

SPAIN

The Iberians. — In *R. Ét. Anc.* V, 1903, pp. 383-384, C. JULLIAN states briefly his view of the Iberians. They are not a race, but the members of a state which was formed before the sixth century in the valley of the Elbro, and was named from the river. Of the dominant language, which may be called Iberian, a few words are preserved. After the sixth century this name and language forced their way into southern France, driving out the indigenous Ligurians, and ultimately reaching the Rhone.

Prehistoric Paintings near Santillana del Mar. — Since 1880 it has been known that in the cave of Altamira, near Santillana del Mar, there were paintings in red and black representing various animals. The prehistoric character of these paintings has hitherto been doubted. Recently E. CARTAILHAC and the Abbé H. BREUIL have visited the cave. In *C. R. Acad. Insc.* 1903, pp. 256-264, they report that there can be no doubt these paintings are of the same origin as those in many French caves. The oldest seem to be in black, and include linear signs as well as animals. Another series is scratched but not painted. A third series consists of twenty-five large animals in red. The art is in some ways more advanced than at Marsoulas or Font-de-Gaume, but they seem clearly to belong to the beginning of the age of the reindeer, and are works of *palaeolithic* art.

FRANCE

The Cantharus from Aliso. — In *Mon. Mem. Acad. Insc.* IX, 1903, pp. 179-188 (pl.; 2 figs.), A. HÉRON DE VILLEFOSSE publishes the silver cantharus found in 1862 in the excavations at Alise-Sainte-Reine. The article contains a full description of the vase and facsimile of the illegible inscriptions scratched on the base. The decoration is a very beautiful arrangement of myrtle branches with flowers and berries, tied by a ribbon. The general type is well known in the Augustan age, but this example is of special interest as it must be earlier than 52 B.C., the date of the siege of Alesia. It was found in a ditch of the besiegers, and it is probable that it was part of the booty of some Roman soldier. If so, it must have been brought into Gaul by Italian merchants.

Epona. — In *R. Arch.* II, 1903, pp. 348-350, S. REINACH publishes a new supplement to his "Epona" catalogue. He notes five new representations, and also discusses a statement of Dom Calmet on the subject. Ansonius says that *-ōna* in Celtic means *fons*, and if that is true, Ep-ona = Caballinus fons = *ἵπποκρήνη*. Perhaps originally Epona was the goddess of the fountain conceived in the form of a horse. Later a woman was represented near or on the horse, and thus arose the goddess, protector of horses and of their increase.

The Gallic Candetum. — In *C. R. Acad. Insc.* 1903, pp. 329-330, is a note by D'ARBOIS DE JUBAINVILLE in which he determines the Gallic *candetum*. It was a square one side of which was 150 Roman feet, *i.e.* 100 Gallic cubits. The cubit was 0.444 m., hence the side of the *candetum* was 44.4 m. The Gallic *lenga* was one and one-half Roman miles, or 2220 m., that is 5000 Gallic cubits. Besides this rural *candetum*, there was one in use in the cities, having a side of 100 Roman feet. It is to be noted that *candetum* is derived from the Gallic *canton*, *i.e.* "hundred."

The Early Gallic Religion.—In his sixth article on the early Gallic religion (*R. Ét. Anc.* V, 1903, pp. 249–254. See *Am. J. Arch.* VII, 1903, p. 484), C. JULIAN considers the domestic ritual performed at birth, betrothals, funerals, and the departure of a guest. Religious beliefs probably account for leaving doors open, hanging the heads of enemies in the dwellings, wearing *torques* not completely closed, and other similar customs. The judicial and political ritual and that of hunting are briefly considered.

The "Gourdeiziou" of Brittany.—It is well known that in German superstition the twelve nights from December 25 to January 6 are given to the wild huntsman, or Wotan, and that these correspond to the Brahminical twelve holy nights, which are the image of the new year. These twelve days are still known in Brittany, where they are called *gour-deiziou* or *gour-deziou*, or "supplementary days." An old belief is recorded that these twelve days indicate the character of the twelve following months. These days seem to be an endeavor to equate the solar and lunar years, and must have been borrowed by the early Indo-Europeans from the Babylonians. Other examples of early Babylonian influence can be cited. (D'ARBOIS DE JUBAINVILLE, *C. R. Acad. Insc.* 1903, pp. 315–318.)

The Tiara of Saitaphernes.—In *R. Arch.* II, 1903, pp. 105–112, S. REINACH gives a summary history of this piece and the controversies it has called forth. (See *Am. J. Arch.* VII, 1903, p. 486.) The complete authenticity of the work can no longer be maintained, but the question is still open whether the tiara is a restoration and interpolated copy of a lost original, or whether it is the product of a skilful forger working on the debris of a previous fraud. The first hypothesis seems more probable, but nothing is sure.

BULGARIA

The Tropaeum of Adamklissi.—In *Röm. Mitth.* XVIII, 1903, pp. 68–72, E. PETERSEN combats vigorously Furtwängler's idea that this monument was erected in commemoration, not of Trajan's campaign, but of that of M. Licinius Crassus in 29–28 B.C., arguing not merely that there is no reason to doubt the testimony of the inscription to its later origin, but also that the reliefs show no trace of the characteristics of the campaign of Crassus as recorded by Dio.

Additional discussion of this monument is found in *Jh. Oesterr. Arch. I.* VI, 1903, pp. 247–266 (7 figs.). G. NIEMANN reports briefly the architectural results of Furtwängler's recent study, accepting the chief points in the proposed restoration of the hexagonal basis of the *tropaeum* proper, but dissenting sharply from the proposed analogies in Augustan works. O. BENNDORF restates fully the grounds for assigning the Tropaeum to Trajan, and combats in detail the arguments by which Furtwängler, in spite of his recognition of the inscription as placed by Trajan on the building, still supports his theory that it was erected by Licinius Crassus in 29–28 B.C.

GERMANY

Terra-cotta Makers in Cologne.—Following upon an article by J. KLEIN in the *Jb. V. Alt. Rh.* 79, pp. 178 ff., on the two makers of terra-cottas at Cologne, Servandus and Vindex, which fixed their period in the second half of the third century after Christ, H. LEHMER, *ibid.* 110, 1903, pp. 188–

202 (2 figs.), shows that a terra-cotta of Servandus is dated in the year 164 A.D., and that considerations of style show that Vindex lived earlier by at least half a century.

ENGLAND

Exhibition of Ancient Greek Art in London, 1903. — The exhibition at the Burlington Fine Arts Club last June and July, taken almost entirely from private ownership in Great Britain, was a revelation of the richness of this field, although many of the pieces had previously been published. The chief treasure was a fragment from the procession of riders in the Parthenon frieze. Other notable marbles were a splendid fragment of an Attic grave-relief with inscription (Lansdowne collection), the grave-stele of Timarete, the powerful female head which appears on the title-page of Jahn's *Electra*, and the Petworth head that has been discussed by Furtwängler. Among less well-known sculptures were a number of female heads; one of poros-stone, from Sicily, with curious slanting eyes; another, almost archaic, formerly in the Borghese collection; two replicas of a type that has been published by Köpp, and a Hellenistic head from Chios, of singular beauty; also a remarkably lifelike portrait head of a beardless man (Menander?); a statuette of Heracles, evidently taken from a well-designed original of good period; and the gravestone of Archippus, a well-preserved specimen of the late Hellenistic art of Asia Minor. Among the bronzes, a fifth-century head of Apollo, belonging to the Duke of Devonshire, contrasts with an Eros from Boscoreale, in much more modern style. A life-size Roman portrait head of a boy is worthy of any museum. The small bronzes, too, were all pieces of high value and individuality. There were a few pieces of silver, notably a two-handled cup of fine Hellenistic work, and a gilded Maenad head, an emblem from a plate. The terra-cottas, numbering one hundred, included pieces of distinction. Among the eighty-eight vases were the Marquis of Northampton's vases with masters' signatures, published by Klein, and twelve white-ground polychrome Attic lecythi, which have been in the possession of Lord Elgin's family since his acquisition of them. There was a collection of coins and gems, one hundred and fifty of the gems being lent by Mr. Arthur Evans. The catalogue, prepared by some of the best archaeologists in England, is a valuable possession, especially in the illustrated edition. (A. CONZE, *Arch. Anz.* 1903, pp. 143-145. See *Am. J. Arch.* VII, 1903, p. 390.)

The Roman Wall in Northern England. — In *Jb. V. Alt. Rh.* 110, 1903, pp. 1-38 (3 pls.; 6 figs.), E. KRÜGER gives a careful discussion of the history, course, and character of the Wall, departing in a number of points from the conclusions earlier reached by Bruce, Hübner, Haverfield, and others, and showing that much can only be decided by further excavation and study.

CHRISTIAN ART

GENERAL AND MISCELLANEOUS

The Lamb-symbol. — In the *Rev. Art. Chrét.* XIV, 1903, pp. 212-222, there is a short account of the lamb-symbol in Christian literature and art by X. BARBIER DE MONTAULT. A small bibliography is included.

The Christian Monogram in Mas'oudi. — The Arabian historian Mas'oudi says that St. Helena placed her name, with the cross, on all the churches

she built. He goes on to show that the numerical value of ἑλένι (as he spells it) is 100. In *C. R. Acad. Insc.* 1903, pp. 416-419, CLERMONT-GANNEAU shows that the Christian monogram, ☩ or P, has been separated into +, the cross, and P = 100; hence interpreted as the symbol of Helena.

The Papyrus Letter from the Great Oasis.—FRANCHI DE' CAVALIERI, *N. Bull. Arch. Crist.* 1902, pp. 15-25 (facsimiles), gives a convenient description and critique of the papyrus letter (713 Brit. Mus.) found at Dûsch-el-Kala in the Great Oasis, and published with a commentary by Deissmann (Tübingen and Leipzig, 1902). Psenosiris, πρεσβύτερος resident in the interior (ἐνθάδε εἰς τὸ ἔσω) of the oasis, writes to Apollo or Apollonius, probably at Kysis (Dûsch-el-Kala), that the woman who had been sent by the authorities into the oasis in charge of the grave-diggers (νεκροτάφοι, perhaps a party carrying a mummy for burial) had been given over into the custody of those of the νεκροτάφοι who were "good men and true" (καλοῖς καὶ πιστοῖς), πιστοῖς seeming to be used in the Christian sense of believer (cf. Sicilian inscriptions), and then veiled by joining it to καλοῖς. This, and the ambiguous tone of the letter, makes it possible that it was written during one of the persecutions, and that the woman concerned was a believer exiled to the oasis.

Christian Inscriptions of North Africa.—In *R. Arch.* II, 1903, pp. 59-90 (26 figs.), P. MONCEAUX begins the publication of a provisional collection of the Christian inscriptions of North Africa. In the introduction (pp. 59-64) the limits and plan of the work are described. Until the end of the fourth century only those inscriptions are included which contain distinct evidence of their Christian origin. After the beginning of the fifth century, all inscriptions may be regarded as Christian unless shown by their contents to be pagan. The inscriptions will be classified by subjects, and treated in the following order: Greek, Jewish, Metrical, those relating to martyrs or their relics, dedications and *ex-votos*, biblical quotations, laudatory and other monumental inscriptions, those on various objects, such as vases, lamps, seals, weights, etc. Epitaphs will not be included, except for Greeks, Jews, and the epitaphs for bishops and the clergy; but there will be a study of the geographical distribution of the formulae, and of their chronology as determined by dated inscriptions. Under each group the order will be geographical, as in the *Corpus*, but with the Carthaginian inscriptions first. The rest of the article is devoted to *Greek Inscriptions*. It discusses briefly their geographical distribution (more than half are from Carthage), date (almost all Byzantine), material, contents, decoration, and formulae. Then follow seventy-four very short texts, with facsimiles of seals, weights, amulets, and the more important documents. *Id. ibid.* pp. 240-256 (13 figs.), continues this publication with Nos. 75-119.

The Catacomb of Albano.—The Christian cemetery of Albano was discovered in 1720, and first described by Boldetti. The only good account of it since was that by De Rossi in the *B. Arch. Crist.* 1869. MARUCCHI, in *N. Bull. Arch. Crist.* 1902, pp. 89-111, gives a résumé of the results of De Rossi's examination of the passages in the martyrologies and itineraries relating to the catacomb, a catalogue of the inscriptions and brickstamps, and in pl. i-v, a plan of the catacomb, sections of the "cripta storica," and reproductions of three of the frescoes. The catacomb and its paintings, some of them not before published, are described, and a short summary

given of the history of the cathedral and bishops of Albano, including the Ursinus *Episcop(us) Albanens(is)* mentioned in an epitaph found in the catacomb of Domitella, at Rome. (*N. Bull. Arch. Crist.* 1899, p. 26.)

The Undisguised Cross in the Catacombs.—A short but extremely important article is that of WILPERT in *N. Bull. Arch. Crist.* 1902, pp. 1-14 (2 pl.; 10 figs.). Heretofore, the undisguised cross of "Latin" or "Greek" form was supposed to be practically unused before the fifth century. Wilpert enumerates and describes no less than eight examples from the catacombs which all date from the first four centuries. The article contains also some interesting observations, adducing new material on the symbolism of the anchor and the T.

"Where Peter Baptized."—In pp. 71-111 of *N. Bull. Arch. Crist.* 1901 (see *Am. J. Arch.* 1902, p. 93), MARUCCHI described the baptistery or water-tank discovered in the northern part of the catacomb of Priscilla, and showed that this monument, viewed in the light of a proper reading of the mediaeval sources for the topography of the region between the Via Salaria Nova and the Via Nomentana, made it likely that the appellations *ad fontes*, *ad nymphas S. Petri*, *ubi Petrus baptizabat*, and lastly the name *Ostrianum*, belong more properly to the catacomb of Priscilla, or to a part of it, than to the catacomb adjoining S. Agnese on the north, or the Via Nomentana, to which these names have heretofore been assigned. In subsequent articles, *Ibid.* 1901, pp. 277-290; 1902, pp. 113-122, and 217-232, Marucchi elaborates this theory and supports it by an analysis of the acts of martyrs, inscription catalogues, itineraries, and other mediaeval sources bearing on the question. In the plan made by De Rossi of the basilica of S. Silvestro, the remains of which, above the catacomb of Priscilla, were discovered in 1889, a baptistery is indicated, which was probably connected with the tank which Marucchi discovered under ground. Still another tank has lately been found, directly under the apse of the basilica. From these tanks and the font doubtless arose the designations *ad fontes* and *ad nymphas*, applied to the place "where Peter baptized." It was in the font, probably, that the inscription was placed which appears in the Sylloge of Verdun, labelled "*ad fontes*," and which speaks of baptism, the *sedes apostolica*, and St. Peter. The Acts of Pope Liberius, the only document which gives the name *Ostrianum* to the place "where Peter baptized," indicates it near the cemetery of Novella, a catacomb at the third mile of the Via Salaria Nova, and therefore nearer to Priscilla than to the so-called *Ostrianum* of the Via Nomentana. The principal objection to Marucchi's theory lies in the Acts of SS. Papias and Maurus, inserted in the Acts of Pope Marcellus, according to which both martyrs were buried, "*in via Numentana sub die quarto Calendarum Februarium ad nymphas beati Petri ubi baptizabat.*" The acts usually end with the date of burial, so that the last phrase, *ad nymphas*, etc., may be a marginal interpolation. In that case it might be a note to indicate a burial place for Maurus which was different from that of Papias. This is borne out by the fact that according to the itineraries only Papias was buried on the Via Nomentana, while a Maurus, buried in Priscilla, is mentioned by the *Libri de locis SS. martyrum*. *Ad nymphas* would then mean the cemetery of Priscilla. Or the note may have referred to that part of the text in which Marcellus is said to have baptized the martyrs, and have been meant to designate the place *ubi* (*Marcellus*)

baptizabat. In *ibid.* 1903, pp. 199-273, Marucchi writes a final article on the subject, suggested by BONAVERIA, *ibid.* pp. 135-146. Bonavenia, having discovered connecting stairways between the first and second stories of the catacomb of Priscilla, and regarding the lower story as the much-desired cemetery of Novella, argues strangely that the two cemeteries being united went under the general name of *Coemeterium Priscillae ad S. Silvestrum*, and that, therefore, Marucchi's Ostrianum cannot be a part of Priscilla. Marucchi accepts Bonavenia's identification of the lower story of Priscilla with the cemetery of Novella, and points out that if the cemetery of Novella is a part of Priscilla, there is no reason why another part, the unexplored region of the lower story on the north, or that portion of the upper story around the water-tank first discovered, may not have had the local name of Ostrianum. These two identifications explain the passage in the Acts of Liberius, which describes the Ostrianum as near the cemetery of Novella. In the last article, Marucchi sums up the arguments for his theory, among which undoubtedly the strongest is that suggested by Du Chesne, namely, that after the confiscation of the cemetery of Callisto by Diocletian, the popes were buried for some time in Priscilla, indicating a veneration attached to the latter catacomb which might well have been paid to the place "where Peter baptized." A new plan of the catacomb accompanies Marucchi's last article.

The Sarcophagus from Sta. Maria Antiqua.—The Christian sarcophagus from Sta. Maria Antiqua, near the Forum (see *Am. J. Arch.* VI, 1902, p. 94; VIII, 1904, p. 79) is published by S. REINACH in *R. Arch.* II, 1903, pp. 125-126 (fig.), with a very brief commentary, and a good reproduction. To the three examples cited by Marucchi of the child Jesus baptized by an old St. John, are added three more, without counting ivories and a mosaic. Evidently the belief that only six months separated the births of St. John and Christ was not the only one during the fourth century.

BYZANTINE AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

Mediaeval Purses.—In *Reliq.* IX, 1903, pp. 217-229 (8 figs.), W. HENGE LEGGE describes mediaeval purse frames of brass or metal, on which were stretched the pouches of silk or leather, often richly embroidered. They consist of a top bar with a ring for suspension from a girdle or finger, while the larger ones have one or two semicircular hoops to which a border of the covering was attached. Some examples have a sub-bar moving on a central pivot. The framework frequently bears decorations or lettering. Several examples are described, including a fine specimen found in the early part of the nineteenth century in Binham Priory, Norfolk. The article contains also some account of the building and history of the Priory.

Allegorical Tapestries.—*Mon. Mém. Acad. Insc.* IX, 1903, pp. 95-121 (3 pl.; 4 figs.), contains an article by the late EUGÈNE MÜNTZ on allegorical tapestries. While reserving the large series based on the Romance of the Rose and the Triumph of Petrarch for another article, the author discusses a number of tapestries representing the conflict of the Virtues and Vices, for the most part in a deeply religious spirit, another group in which the Virtues and Vices are presented in the style of a morality, and

finally a curious tapestry representing the Triumph of Poverty, which recalls Holbein's painting, though the spirit is widely different. A plate, prepared at the request of M. Müntz, reproduces another allegorical tapestry, but the discussion had not been written at the time of the author's death.

The 'Vision of Ezechiel' on an Ivory of the British Museum.—The British Museum possesses a Byzantine ivory plaque of the ninth century, the gift of F. Slade (1856), on which two scenes are carved, one of them representing Christ in the midst of angels, the other, undoubtedly complementary to the former, picturing the 'Vision of Ezechiel,' according to E. von DOBSCHÜTZ. Ezechiel stands upright, his halo differing from Christ's in having no cross, and stretches his right hand over three naked forms which rise out of an enclosure. The background displays a city, over which one reads the inscription, "Then Christ resurrected the bones through the prophet," the ligature of $\pi\rho$ being expanded by Von Dobschütz to $\pi\rho\phi\eta\tau\omicron\nu$. (*Rep. f. K.* 1903, XXVI, pp. 382–388.) If this interpretation is accepted, the juxtaposition of Christ and Ezechiel on the relief leads us to suppose that the bearded figure which accompanies Ezechiel on Christian sarcophagi is also Christ, considered as the preëxistent Logos, and helps to determine other figures of the Logos in Christian art. The conception of the scene on the plaque is very different from that in the 'Ezechiel's Vision' figured in a manuscript of Gregory Nazianzen at Paris, also of the ninth century.

Byzantine Steatite Reliefs.—Among the most interesting examples of Byzantine art of the best period,—the tenth, eleventh, and early twelfth centuries,—is a series of small steatite reliefs, which are found, usually in fragments, among the ruins of most of the Eastern churches. In *Mon. Mém. Acad. Insc.* IX, 1903, pp. 229–236 (pl.; fig.), G. SCHLUMBERGER gives a partial list of these reliefs, and describes in detail two remarkable specimens belonging to the Comtesse de Béarn. One (16 cm. \times 11 cm.) shows in the upper part, between the archangels Michael and Gabriel, the 'Preparation,' or throne on which are displayed the double-barred cross, the lance, and sponge fixed to a reed. Below are four saints,—Demetrius, Theodore the Stratilite, George, and Procopius. Between the two fields is an inscription in praise of the $\sigma\tau\rho\alpha\tau\eta\lambda\acute{\alpha}\tau\alpha\iota$. The other relief is smaller, and shows only St. Demetrius.

ITALY

The Barbarian Necropolis of Castel Trosino.—More than two hundred graves of a cemetery near Ascoli Piceno, with their situation and contents, are described and illustrated by R. MENRELLI in *Mon. Ant.* XII, 1903, coll. 145–342 (14 pls.; 244 cuts). With the exception of four archaic graves, they are all of a barbaric epoch and a Germanic people, probably the Langobardi, who were settled in this region from 578 A.D. until they were driven out by Charlemagne in 773 A.D. There are two distinct periods within this time,—the first Arian and pagan, the second, after about 620, Catholic. To the latter belonged the church from which the site has its name of San Stefano. The older cemetery, of which only four graves have been found, has probably been carried away by landslides.

The Atrium of S. Ambrogio in Milan.—D. SANT' AMBROGIO in *Arte e Storia*, August, 1903, pp. 93–95, argues that the blind or wall arcades in the enclosing wall of the atrium of S. Ambrogio in Milan are testimony

against the early date—ninth century—to which the atrium is assigned by most. A similar arcade, with about the same measurements, supports the right side of S. Maria di Calvenzano, near Melegnano. This church depended, like the Benedictine chapter in S. Ambrogio, on the Cluny monastery, and dates from the twelfth century. The writer does not think that the blind arcade in S. Maria di Calvenzano is an imitation of S. Ambrogio as an older and venerated type,—because in that case certain secondary characteristics of the atrium would have been reproduced in the later church,—but that the arcades are a common characteristic of constructions by the Benedictines of Cluny, being found in other Cluniac churches, and that the atrium of S. Ambrogio is only a little earlier than S. Maria di Calvenzano, is derived from Cluny, like the church to which it is attached, and dates from the twelfth century.

The Origin of Niccola Pisano and of his Art.—These two questions, after being decided in favor of South Italy, and particularly of Apulia, by Crowe, Venturi, and later, Schubring, and Bestaux, are discussed anew by ERNST POLACZEK in *Rep. f. K.* XXVI, 1903, pp. 361–371. The indication “*de Apulia*,” in the Siennese document cited by those who claim Niccola for South Italy, may certainly refer to the sculptor’s father, and Polaczek shows that this must be the case by reason of the inscription on the fountain at Perugia, of which he has made a fresh collation. The reading *natu Pisani* (instead of the incorrect *natus Pisani*), referring to Giovanni and Niccola, who made the decorations of the fountain, shows clearly that Niccola was of Pisan birth. The arguments for deriving Niccola’s style from that of the South Italian masters are combated by Polaczek, who argues that his work is rather to be regarded as cognate with theirs in so far as it reflects the infusion of the classic into Gothic sculpture, and that, on the whole, it shows more the effect of his Tuscan and North Italian contemporaries and predecessors than of the South Italians.

FRANCE

The Date of the Bayeux Tapestry.—This question, raised by a recent monograph by A. Marignan, is discussed in an article by LANORE, *Bibl. Éc. Chartes*, 1903, pp. 83–93. Marignan dates the tapestry after 1170, on the ground that the composition was inspired by the *Roman de Rou* of Wace, written about that date, and that the costumes and customs figured on the curtain are all of the latter half of the twelfth century. Lanore shows that many scenes and personages of the tapestry are not contained in Wace, or in other writers earlier or later. This fact and the excess of detail in the pictures, on the one hand, and the meagreness of the explanatory inscriptions, on the other, indicates that it was composed for a generation well acquainted with the story of the conquest of England, although the error of substituting Bayeux for Bonneville, as the place where Harold took his famous oath to William, shows that this generation must have been somewhat later than the Conquest itself. This substitution of Bayeux for Bonneville, and the prominence of Bayeux personages in the tapestry, leads to the conclusion that it was made for a church in that town, and probably for the cathedral. The customs and apparel are consistent with the last quarter of the eleventh century or the first of the twelfth. Lanore concludes by assigning the work to the period between 1080 and 1095. He makes some interesting identifications of characters in the tapestry. P. MAYENS also

reviews Marignan's book in *R. Art Chré.* XIV, 1903, pp. 239-241, and concludes, like Lanore, that the costumes in the tapestry indicate a time much earlier than Wace.

GERMANY

'Church' and 'Synagogue' on the Cathedral at Strassburg.—These two statues, which stand on the right and left of the south portal of the cathedral at Strassburg, form the basis of a monograph by Dr. KARL FRANCK-OBERASPACH (*Der Meister der Ecclesia und Synagoge aus Strassburger Münster.* Düsseldorf, 1903, Schwann). The two figures, which are of the most exquisite of Gothic sculpture, represent, the one the triumphant 'Church,' crowned, holding chalice and cross in her hands, the other the 'Synagogue,' blindfolded, defeated, and drooping. The author traces the inspiration and technique of these figures, hitherto claimed for German art, to the school which conceived the decorations of the cathedrals at Laon and Chartres. Traces of its influence may be seen elsewhere in France, as at Reims, but it was at Strassburg and in these two figures that the school reached its best. Their maker left, however, no school in Strassburg.

ENGLAND

Bishopston Church.—In *Reliq.* IX, 1903, pp. 173-185 (13 figs.), W. HENEGAGE LEGGE describes the early church at Bishopston, Sussex. The porch, with its vertical sun-dial, is Saxon, but the portal is early Norman, and the rest of the structure is Norman or early English.

A Viking Brooch.—In *Reliq.* IX, 1903, pp. 203-204 (pl.), J. ROMILLY ALLEN publishes a silver penannular brooch found, with a twisted silver torque, in 1847, at Orton Scar, Westmoreland. The stamped pattern at the head of the pin, and the torque, prove it to belong to the Viking period, and its decoration shows a characteristic mingling of Eastern, Scandinavian, and Celtic styles.

Pre-Norman Remains.—In *Reliq.* IX, 1903, pp. 257-266 (9 figs.), W. G. COLLINGWOOD discusses in detail the pre-Norman carvings at Lancaster. (See *Am. J. Arch.* VII, 1903, p. 256.) They range from the earliest type of fine old Anglian work to late sculpture of the Danish period in the tenth and eleventh centuries. They are, for the most part, fragments of Anglian or Danish crosses, with scroll and leaf patterns, but one bears an inscription, and three others have rude human or animal figures. *Id. ibid.* pp. 204-205 (fig.) describes another Anglian cross-fragment, of the eighth or ninth century, at Kendal.

Norman Fonts.—In *Reliq.* IX, 1903, pp. 273-274 (fig.), G. LE BLANC SMITH describes an early font at Thorpe-Arnold, which has on the west face a relief representing a figure with a halo, and a cross on his shield, in combat with five dragons. It is argued that this must be Transitional Norman and not Early English. *Ibid.* pp. 206-208 (3 figs.) contains an account of a Transitional Norman font at Belton, Lincolnshire. It is octagonal, and the eight faces are sculptured with figures under round arches.

St. Mary's Reculver.—In continuation of J. RUSSELL LARKBY's article (see *Am. J. Arch.* VII, 1903, p. 493) on the early Norman church of St. Mary at Reculver, F. GRAYLING publishes in *Reliq.* IX, 1903, pp. 253-256 (3 figs.), some notes on the original state of the church, which was destroyed in 1809, after several years of agitation on the part of the vicar. What remains was preserved by the interference of the elder brethren of Trinity House.

RENAISSANCE ART

ITALY

Portraits of Jacopo dei Barbari and Luca Pacioli.—VENTURI publishes in *L'Arte*, 1903, pp. 95, 96 (pl.), a remarkable portrait of Jacopo dei Barbari, who taught Dürer his proportions, and Luca Pacioli, the monk, who diffused the precepts of Pietro dei Franceschi and was the author of the book, *De Divina Proportione*. The two men stand behind a table, on which are various mathematical instruments, a Euclid opened at the 23d book, Luca's own book marked on the edge, *Li(ber) R(egulaeum) Luc(ae) Bur(gensis)* (i.e. of Borgo San Sepolcro), and finally a slip of paper marked with the date of the picture: *Ioco(bus). Bar(barus). Vigen | is. P(inxit). 1495*. The picture came originally from Bitonto and passed into the hands of Fairfax Murray of London, from whom it came to the Italian government.

New Portraits of Dante.—In the *Rass. d'Arte*, 1903, p. 145, is a résumé of an article written for the *Giornale Arcadico* by AGOSTINO BARTOLINI to the effect that in one of the eight frescoes by Oderici (14th cent.), decorating the vault of the church of the Incoronata at Naples, are two figures which represent Dante and Thomas Aquinas. The portrait of Dante, however, would be rather a "reminiscenza dantesca" than a real likeness. According to Mlle. DE JONGH, there is another portrait of the poet in the 'Deluge' of Paolo Uccello at S. Maria Novella, in Florence. (*Chron. d. Arts*, 22 August, 1903, p. 234. *Gaz. d. B. A.* XXX, 1903, pp. 310-318.)

The 'Fontana delle Tartarughe.'—The 'fountain of the tortoises' in Piazza Mattei, Rome, one of the most pleasing of the popular "sights" of the city, has recently been cleaned of the incrustation which disfigured it, and thoroughly renovated, to the great joy of the Romans, who have always held it in special affection. G. BEDESCHI, in *L'Arte*, 1903, pp. 220-222, gives a brief account of the monument, which is the work of Taddeo Landini, a Florentine and a pupil of Giambologna, though it has been assigned to Raphael and to Giacomo della Porta. A sketch for the fountain, attributed by Neri to Carlo Maderna, is to be found in the Uffizi.

A Holy Family by Granacci.—The National Gallery of Ireland contains a Holy Family ascribed to Mainardi. The composition shows strongly the influence of Michelangelo, Raphael, and Leonardo, and this is enough to discredit the attribution to Mainardi, who was a slavish follower of Ghirlandaio. Among the lesser Florentine artists of the Cinquecento only three can be considered as possible, Franciabigio, Bugiardini, and Francesco Granacci. A comparison of the works of these artists leads to the conclusion that the picture was painted by Granacci. (MARY LOGAN, *R. Arch.* II, 1903, pp. 21-24; pl.)

The 'Madonna delle Rocce.'—Conte N. B. PISANI, in *Arte e Storia*, 1903, pp. 13-14, and 21-25, reviews the evidence in the question of the three pictures known as the Virgin 'delle Rocce' and ascribed to Leonardo da Vinci. Of these, one is in the Louvre, one in the National Gallery in London, and the third was "discovered," in 1900, by Sant' Ambrogio, in the parish church of Affori, a little village near Milan. Pisani concludes from the letter written by Leonardo and Ambrogio de Preda to Ludovico il Moro that the contract undertaken by the two to furnish an altar piece for a chapel in S. Francesco, in Milan, was never fulfilled,

so far as Leonardo was concerned. His part of the work, the Madonna herself, was withheld, and later probably passed into the possession of Francis I, from whose collection tradition has it that it came to the Louvre. The London Madonna is traceable to the same church of S. Francesco, having been bought from that church as the original Leonardo by Gavin Hamilton, about 1796, and in time sold to the National Gallery. This Madonna was doubtless the one substituted for Leonardo's by Ambrogio de Preda, who made the angels which flanked it originally and which afterward followed his Madonna to the National Gallery. The arguments of Sant' Ambrogio for the Affori Madonna are combated by Pisani, who considers it, like the London picture, the work of some pupil of Leonardo or of a painter of the Milanese school.

Two New Pictures by Filippo and Filippino Lippi. — These are published by ARDUNIO COLASANTI in *L'Arte*, 1903, pp. 299-304. The first is in the possession of Mr. Harnisch of Philadelphia, who acquired it from Countess Baglioni. Before it passed into the Baglioni family, in the latter part of the eighteenth century, it stood in the church of Castelfianco di Sopra, near Florence. It represents the Virgin and Child, with angels. Colasanti regards it as somewhat earlier than the similar picture by Filippo in the Uffizi. The Filippino is a Madonna adoring the Child, which will soon be placed in one of the Florence galleries. It seems to be the composition for which a drawing by Filippino (Virgin's head), in the Galleria delle Stampe at Rome, was a study. Colasanti assigns it to 1479 or 1480.

The Date of the Death of Luini. — At Lugano Emilio Maggetti has found among the acts of a notary, preserved in the city library, a document dated July, 1532, which speaks of money paid to Evangelista, "*filio quondam magistri Bernardini de Luyno olim pictoris.*" This conflicts with two other pieces of evidence for the date of Luini's death, namely, the record in a conventual book cited by Sacchi, *Icnografia Italiana degli uomini e delle donne celebri*, in which record is made of fifty lire paid to *Luyno* in 1533, and a note in the manuscript of Calvi, who had projected a biography of the painter, to the effect that, according to a manuscript of the church of the Madonna at Saronno, Luini painted the cloister of that church in 1547. (PIERRE GAUTHIEZ, *Gaz. B. A.* XXX, 1903, pp. 189-192.)

A Canvas attributed to Giorgione. — A picture which is the property of Sig. Drog in Venice and represents St. Jerome in a moonlit desert, is attributed by ANTONIO DELLA REVERE to Giorgione (*Rass. d'Arte*, 1903, pp. 90-94). The attribution is supported by points of similarity in other works of the master, but rests chiefly upon the resemblance of the figure of St. Jerome to that of the Jew in the 'Christ bearing the Cross,' in S. Rocco, Venice. The latter has been supposed a Titian, but was reclaimed for Giorgione by della Revere in an article in *Arte e Storia*. Further evidence is afforded by comparing St. Jerome with the 'Three Ages of Man,' in the Pitti. A copy of such a picture by Giorgione is mentioned in the catalogues of Michiel, and the words "Giorgione fecit" are said to have been on the canvas originally, whatever value this may have.

Perugino's Coöperation in the Certosa di Pavia. — VALERI in the *Rep. f. K.* XXVI, 1903, pp. 372-381, publishes some interesting letters of Ludovico il Moro and others, which throw light on Perugino's engagement by the monks of the Certosa, showing that the patrons of the fifteenth

century were not always "good pay," and that Perugino was of a procrastinating nature, as indeed we learn from other sources.

The Disappointed Suitor in the 'Sposalizio' of Raphael. — ERNST VON MÖLLER writes in the *Rep. f. K.* XXVI, 1903, pp. 288-295, of the suitor who breaks his staff in the 'Sposalizio' of Raphael and similar pictures. The motive is not derived from a custom, nor is it an incident of the legend as it is handed down by the apocryphal Gospels. According to von Möller, Giotto is responsible for the introduction of the element into the 'Sposalizio.' Accompanying the article is a list of paintings which contain the incident.

Raphael's Drawings. — FRANZ WICKHOFF contributed to the April sitting of the Philosophisch-historische Klasse of the Imperial Academy of Vienna (*Jahrg.* 1903, pp. 45-60) a preliminary statement of the results of his work on the drawings of Raphael. There are over a thousand ascribed to him. Out of these, eliminating first the copies and forgeries, second the drawings of his co-workers and imitators, lastly those of his pupils, we have a residuum of about one hundred and fifty which may be called his. These present a satisfactory basis for tracing the development of Raphael's art. Thus in the first part of his Roman period we find him still adhering to Florentine naturalism save in his free treatment of drapery. He draws his figures singly from models, and avoids flying movement. Later, the presence of pupils is manifested in his new manner of overlapping the figures in the cartoon, to give his pupils the proper proportions of the picture. He still draws from models. It is only in his last Roman period that one begins to see movement too violent to have been reproduced from models, and groups much more involved. Thus released from the naturalism of the Florentine quattrocento, dependent no longer on models, his conceptions widen at once. Here, too, we find in his drawings the traces of inspiration from the antique.

A Chimney Piece with the Story of Croesus. — In *Atene e Roma*, IX, 1903, coll. 282-291 (3 figs.), G. POGGI discusses a chimney piece from the Palazzo Borgherini in the National Museum at Florence. It is the work of Benedetto da Rovezzano, and represents the story of Croesus. On the left, Croesus' son prays Apollo to save his father; in the centre, Croesus and the Lydians in the flames, which are extinguished by the rain; at the right, Cyrus on his throne directs the liberation of Croesus. The version followed differs from that of Herodotus, and resembles that of Nicolaus of Damascus, but it is hard to see how Borgherini could have known this story, as the fragments of Nicolaus were not published till 1634.

Titian's 'Sacred and Profane Love.' — The discussion of the meaning of this picture (see *Am. J. Arch.* VII, 1903, p. 498) is continued in the *Nation*, November 26, 1903, by W. P. ANDREWS in a brief but sharp criticism of Palmardini's interpretation, and *ibid.*, December 17, 1903, by Miss A. M. KEYES, who argues that it is an illustration of the *Pervigilium Veneris*. (See *Am. J. Arch.* VIII, 1904, p. 74.)

The First Italian Block-book. — In the collection of engravings in the Berlin Museum may be found a series of eighteen woodcuts of the Passion, which would appear to have been executed in Venice about the year 1450. They are studied by Dr. PAUL KRISTELLER in *Jb. Preuss. Kunsts.* 1901, and more recently by Prince d'ESSLING in a monograph, *Le premier livre xylographique italien imprimé à Venise vers 1450*, Paris, 1903. An abstract of this

volume forms two articles in *Gaz. B. A.* XXX, 1903, pp. 89-96, 243-255. Prince d'Essling shows that the designs of these engravings are based on sculptural rather than pictorial prototypes, that various details of architecture and of costume point to Italy and especially to Venice as the source from which this block-book came.

In this connection it is interesting to note an article in *L'Arte*, 1903, pp. 265-270, by LIONELLO VENTURI, who cites a number of examples to show that woodcuts were not a German importation into Italy, but existed there in the first part of the quattrocento and earlier. Woodcuts were used to stamp cloth in Burgundy in the fourteenth century, as Bouchot has proved, publishing a matrix from the territory of Saône-et-Loire, a conclusion which is supported in some degree by another matrix in the San Giorgi gallery in Rome, from the Baud collection, Lausanne, published by Venturi in his article. As in France, so in Italy, the art of wood-engraving arose independently of Germany. A decree of the Venetian senate, of 1441, which speaks of "figure stampate," and an Italian stamped fabric of about 1350, preserved in the Museum of Berne, are already known. New evidence is afforded by the 'Madonna del Fuoco,' at Forli, which shows according to Venturi that wood-engraving was practised in Italy from the fourteenth century. This engraving was nailed to a wall in a school at Forli, which burned in 1428. The cut and the wall to which it was attached having been miraculously preserved, the former was preserved as a relic. Venturi gives a reproduction of the picture, with a description and critique.

FRANCE

A Cartoon by Moreau the Younger.—An interesting political cartoon, which has never been published, is the drawing by Moreau the Younger intended for an engraved memorial of the accession of Louis XVI and Marie Antoinette. It reflects the joy of gratified hate with which the people greeted Louis' first act, the dismissal of his father's ministers, Chancellor Maupeou and the Abbé Terray. Louis and Marie Antoinette are seated on a throne; behind them is a figure of Truth, unveiled by Time; to the right, Minerva; at the foot of the throne, France. The lightning from Minerva's aegis confounds the disgraced ministers, who flee in consternation on the right of the picture, accompanied by their satellites and drawn to their ruin by Falsehood and Discord. From the right a group of men advances, representing the Return of the Parlement. Above them leans Abundance. To the left of the royal couple are the four princes of France, and in the lower left-hand corner a crowd of applauding citizens, to whom Marie Antoinette extends her right hand graciously. The ultra-political character of the design probably accounts for its never having been printed, its place being taken by the author's two medallions, 'Au Roi,' and 'A la Reine,' engraved by Le Mire, in which some souvenirs of the cartoon may be seen. (PIERRE DE NOLHAC, *Gaz. B. A.* XXX, 1903, pp. 467-473.)

French Tapestries.—J. GUIFREY, in *Chron. d. Arts*, 1903, September 19, pp. 252-254; October 3, pp. 260-261; October 17, pp. 268-270, gives an interesting series of notes on some French tapestries, dating from the sixteenth century on, that are almost or quite unknown.

The Statue of Voltaire by Pigalle.—Comte d'HAUSSONVILLE, in *Gaz. B. A.* XXX, 1903, pp. 353-370, writes a charming account of Pigalle's statue

of Voltaire. He traces the history of this peculiar work from the meeting of the "Église Philosophique" at Mme. Neckar's, where the idea of a monument to Voltaire originated, to the quasi-oblivion in a corner of the Library of the Institute which has been its final fate. This fate is attributed by the writer not so much to the defects or strangeness of the statue as to the decadence of Voltaire-worship. Lady DILKE writes to the *Chron. d. Arts*, November 7, 1903, p. 283, that the cause of the relegation of the statue is to be found in the condemnation of Voltaire by the *Parlement* in 1770, which ordered several of his works to be burned. His unpopularity in high quarters rendered it unsafe to expose the monument publicly. Lady Dilke finds this information in the *Correspondance Littéraire de Grimm et Diderot*, cited by her in *French Sculptors of the Eighteenth Century*, p. 93.

BELGIUM AND HOLLAND

The Brothers Van Eyck. — On June 24, 1903, ALFRED MARKS read a paper before the Royal Society of Literature on the collaboration of the brothers Van Eyck. His conclusion was that both brothers worked on all the pictures properly attributable to either until the death of Hubert (1426), and, indeed, that the collaboration cannot be said to have ceased until Jan had finished all the pictures begun at the time of his brother's death, ending with the completion of the great Ghent altarpiece, 'The Adoration of the Lamb,' on May 6, 1432. The main arguments are summarized and favorably criticised in the *Nation*, December 24, 1903.

Satire upon the Duke of Alva. — In *Chron. d. Arts*, September 5, 1903, p. 244, L. MÄTERLINCK describes a satirical picture representing the Duke of Alva seated on a throne surrounded by his councillors and headsmen. The Cardinal Granvelle is at his ear, inspiring him, with the aid of a bellows, with cruelty and oppression. The seventeen provinces are kneeling, loaded with chains, and the confederate nobles put finger to lip in token of silence. Other parts of the picture show the murders of the Duke's victims and confiscation of their property. The description is taken from an article written in 1838 by the Baron de Reiffenberg for the *Bulletin de Bibliophile* (Paris, Techener), in which the picture is attributed to P. Breughel. Mäterlinck was unable to find the picture, but H. HYMANS, *ibid.* October 17, 1903, p. 267, says that such a picture is in the Salle Historique of the Brussels Museum. It is not by Breughel, but of the seventeenth century.

Gérard of Haarlem. — In *Mon. Mém. Acad. Insc.* IX, 1903, pp. 73-94 (pl.; 3 figs.), C. BENOIT discusses the works and influence of Gérard of Haarlem (*Geertgen van Sint Jans*) with special reference to a fine 'Raising of Lazarus' recently acquired by the Louvre. The key to his work is given by two panels in Vienna, to which the new painting shows distinct points of resemblance. It is also of special interest as depicting the same subject as the only known picture of Gérard's master, Albert van Ouwater, founder of the school of Haarlem in the fifteenth century. This school is marked by its richness and harmony of color, and a liking for Oriental types. The position of Gérard in this school, and the characteristics shown in his pictures, are considered at some length.

ENGLAND

More Essex Brasses. — In *Reliq.* IX, 1903, pp. 145-162 (9 figs.), MILLER CHRISTY and W. W. PORTEOUS continue the description of interesting old

brasses in Essex. (See *Am. J. Arch.* V, 1901, p. 486.) This article describes nine brasses, representing men in armor, usually with their wives. They extend from the middle of the reign of Edward IV to near the end of that of Charles I, when the wearing of armor and the laying down of monumental brasses were both discontinued.

Portraits of William Harvey.—In *Athen.* September 19, 1903, W. ROBERTS publishes a catalogue of portraits of the famous Dr. William Harvey (1578–1657). Three are by Cornelius Jansen, others are by De Reyn, Bommel, W. Dobson, Mierevelt, one is attributed to Van Dyck, and there are others of somewhat doubtful attribution.